

# SPECTRUM 6

*The Best In Contemporary Fantastic Art*



— [ *e d i t e d   b y* ] —  
CATHY FENNER & ARNIE FENNER



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Special thanks to Phil Hale, Joe DeVito, Rick Berry, and Bud Plant  
for always being willing to climb into the trenches.

This edition of Spectrum is gratefully dedicated to  
**TERRY LEE**  
who has always been there to take the desperate phone call for help.

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# S P E C T R U M 6

*The Best In Contemporary Fantastic Art*



*edited by*

Cathy Fenner & Arnie Fenner



UNDERWOOD BOOKS  
GRASS VALLEY, CA 1999



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elcome to the sixth annual celebration of the best in contemporary fantastic art. Similar in structure to other art competitions and annuals, *Spectrum* is unique in its focus and selection process. Featuring works that are characterized by their embracing of the themes of science fiction, fantasy, horror and the surreal, the contents of each book have been selected by a jury of peers through a strictly democratic process. One juror=one anonymous vote. With a simple plurality of votes a work of art is placed in the annual: no impassioned arguments, arm-twisting, or political considerations enter into the equation. At the end of the process, works receiving the most votes in each category are gathered: those with a simple majority are presented gold or silver awards. In the event of a tie, one or both chairmen and/or a member of the advisory board cast decision votes for award recipients. This process is constantly evolving and future modifications are inevitable.

The *Spectrum* competitions and subsequent annuals were started out of a frustration that the talents of many gifted creators were seemingly being overlooked and under-appreciated by both the illustration and the fine art communities for no other reason than their chosen subject matter. Believing that fantastic art, in all its myriad forms, is a worthy expression of intellect, skill, and imagination, the annual collections are the result of the conviction that there needed to be a record of *what* was being produced each year, *who* was doing it, and *where* the work was appearing.

Admittedly we don't have a precise definition of what constitutes "fantastic art" nor do we place constraints on the entrants regarding content or subject matter. Art is never selected strictly because it adheres to the trappings of genre, just as it's never rejected for being only very subtly "fantastic." If one annual features a gaggle of dragons while the next includes none, it is a reflection either of the quality and quantity of said entries in a given year or of the taste of the jury or both. Likewise the inclusion of nudes—the questioning of which is perplexing, given several thousand years of art history—is not done to make a statement or to arouse prurient thoughts, but solely because...it *is* art. *Spectrum* doesn't limit the creative muse by medium, morality or sensibility: to exclude work out of hand because it doesn't fit one taste or one definition of "fantastic art" would be no different than telling writers that they can only use certain words combined in a particular style to tell their stories.

Some have wondered why we didn't take an approach similar to the fiction "best of the year" compilations and simply select works of merit ourselves without going through the arduous procedure (and logistical challenge) of a Call For Entries and judging event. The most direct response is: No one can see it all and no *one's* artistic taste is sacrosanct.

By reaching out to the artistic community through a blanket Call For Entries we can include pieces created outside of expected venues, works that are as yet unpublished, and art from other countries. By utilizing a diverse rotating jury for selection we insure that no *single* perception of "what's good and what isn't" dominates the contents year after year. The process requires the active participation of the artists or their representatives and their willingness to allow their work to be juried by their peers. It is a courageous act for a creator to essentially hold out their art—an investment of themselves—and ask, "What do you think?"

All of which is a way of explaining that this book, this series of books, exists because of the artists and their belief in the value of an annual forum. Not only the belief of those selected for inclusion within these pages, but of all whom have participated in the process, whom have supported this record of the fantastic arts. To them, to the jury, and to you the reader, we extend our collective thanks for continuing to make this series possible.

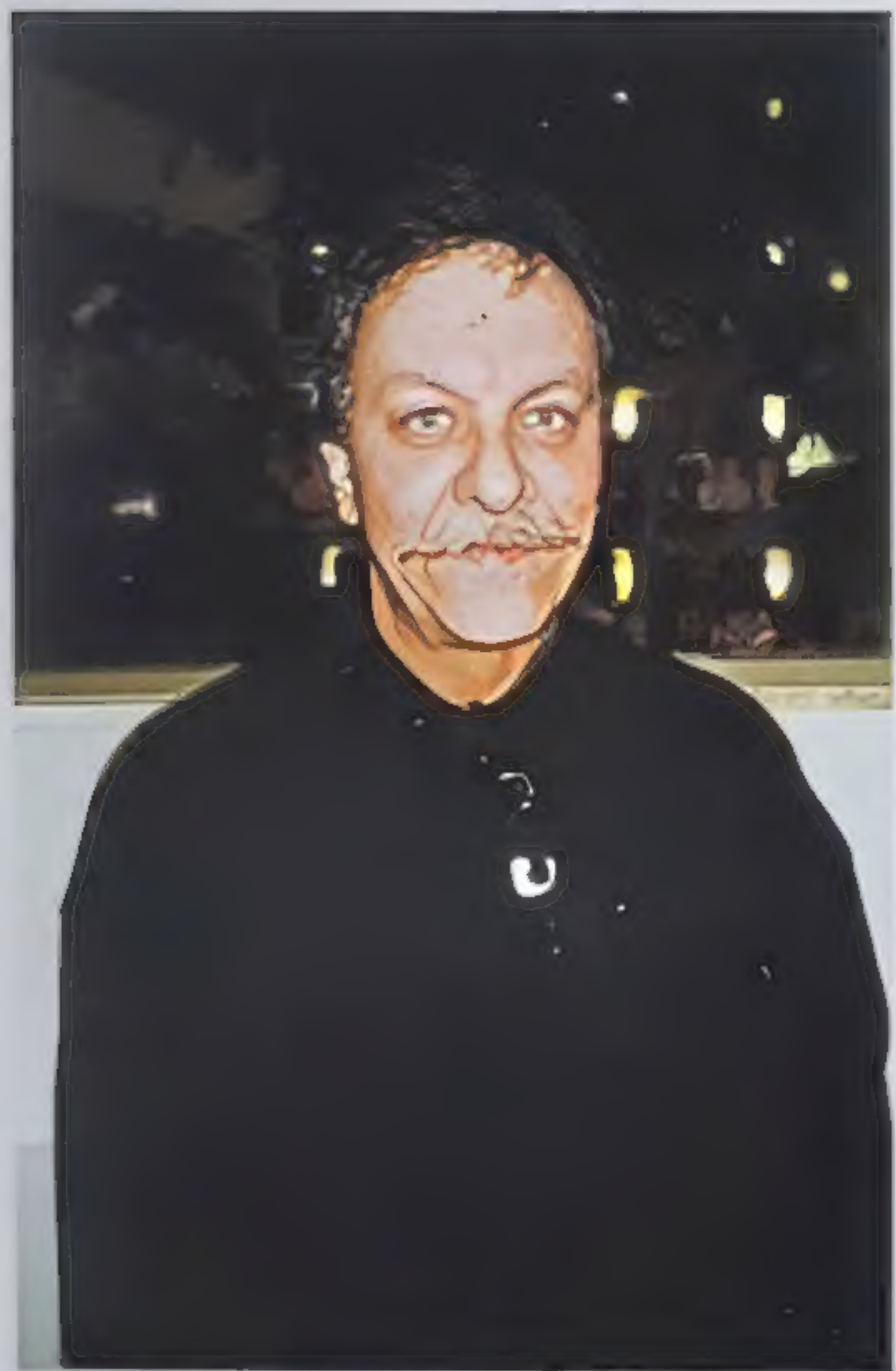




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PHIL REYNOLDS  
*Art Director/Andrews McMeel*



GEORGE DIGGS  
*Artist*



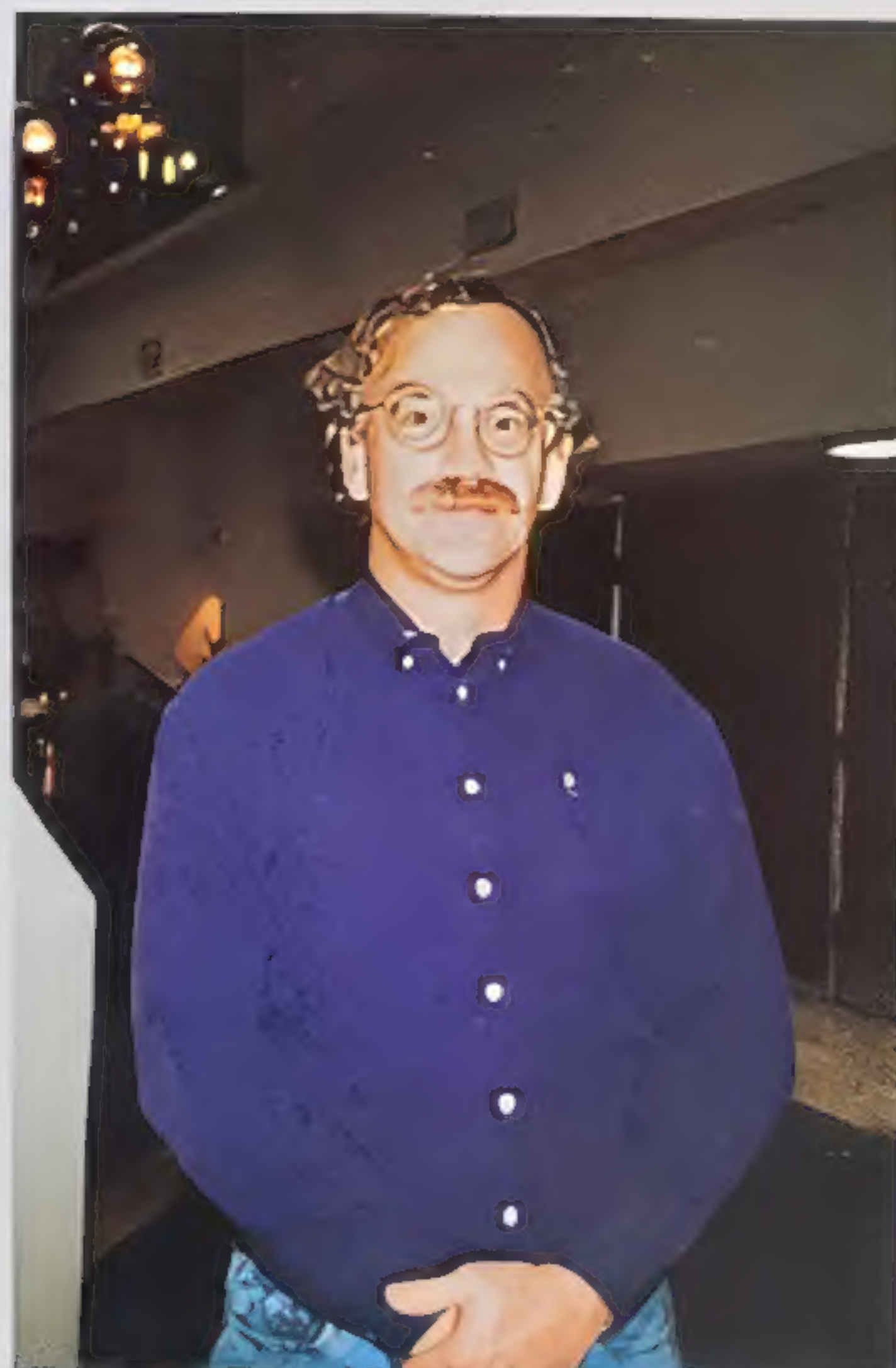
KEN WESTPHAL  
*Artist*



SUSAN SIFERS  
*Artist*



JOHN JUDE PALENCAR  
*Artist*



BUD PLANT  
*Illustration Historian*



PHIL HALE  
*Artist*









S P E C T R U M S I X

## John **BERKEY**

G R A N D M A S T E R A W A R D

"I knew exactly what I wanted to do from about the age of fifteen, and that was an advantage," John Berkey observes. "There was never a question whether I was wasting my time, it was always a direct shot to painting." Born in 1932 in Edgley, North Dakota, Berkey's clarity of purpose led him to summer jobs working for a variety of ad agencies and art studios throughout his high school years. As an "apprentice" he fetched a lot of coffee, emptied a lot of waste baskets, and provided paste-up for a lot of flyers and ad slicks. But he also learned a tremendous amount, not only about color and composition and painting, but also about what it means to be a commercial artist with fine arts sensibilities.

In 1955 John joined the staff of Brown and Bigelow in St. Paul, Minnesota. B&B at the time was the world's largest calendar company; art was either created by the 150 salaried illustrators or was purchased from some of the most prominent freelance illustrators of the day, including Norman Rockwell and Maxfield Parrish. Over the next eight years Berkey created something like 500 paintings covering a wide range of subjects, from landscapes to complex historic tableaux. Preferring to work and research at home rather than in a bustling office, John left B&B in 1963 to pursue freelance opportunities and has never looked back. His robust, contemporary-impressionist style immediately propelled him into the front ranks of America's illustrators and he was kept active painting book covers, advertisements, movie posters, and magazine illustrations for the likes of *The National Geographic*, *Life*, *Time*, and *TV Guide*.

Aficionados of fantastic art know John Berkey for his numerous science fiction book covers (including a painting for an obscure novelization of the screenplay for something called *Star Wars*). There is a type of majesty to his canvases; his cityscape spacecraft have a certain dignity, almost a sense of nobility, not unlike (and perhaps purposely) the sailing vessels of a lost age. There is the believable illusion of size and weight and speed of his ships despite their being rendered in bold, painterly brush strokes. His works are contradictorily detailed and minimalist. "To me," John explains, "reality is *this is* while imagination is *what if*? A good space painting contains both *this is* and *what if*. In my early work, imagination was the energy that was contained within my drawings and paintings. Now imagination comes before and flows throughout the painting process. Imagination doesn't seem constant like sight, whether it be a thought or a mental picture, it is still presented as the question, *What if*?"

The purity of John Berkey's vision is obvious upon viewing the body of his work: *it does not age*. Each painting is as fresh and vibrant and far-thinking as the day it was created, whether that day was thirty years ago or just last Tuesday. That timeless quality is what sets him apart from the pack, that originality which insures that his work remains relevant: the qualities that make John Berkey a Grand Master. †



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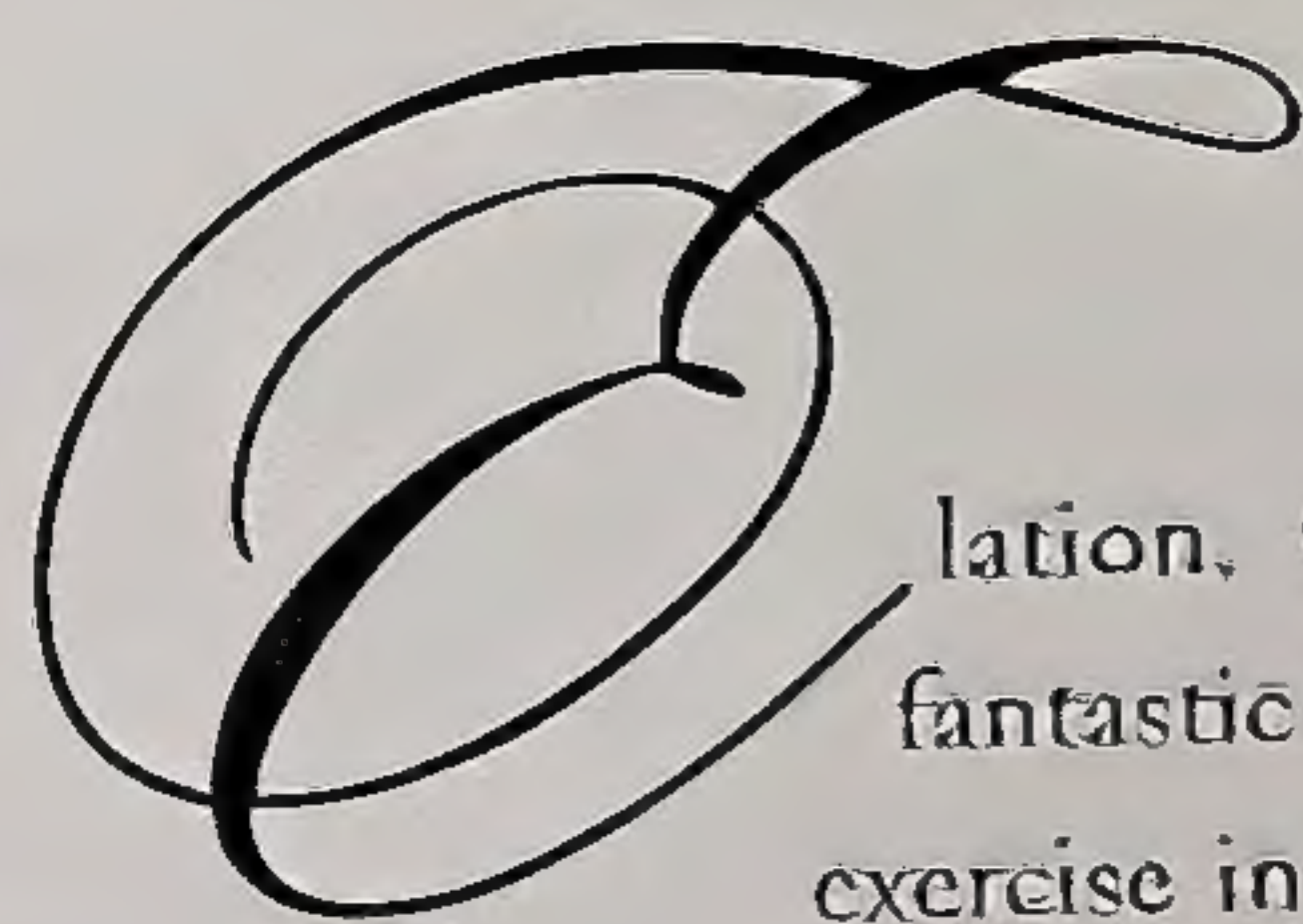
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lation. Confusion. Determination. Disappointment. 1998 found the world of fantastic art either an encouraging and exciting field of endeavor or a heartbreaking exercise in frustration. The same year that celebrated the induction of Grand Master Frank Frazetta into the prestigious Society of Illustrators Hall of Fame (only the third time in the Society's history that a "sci-fi" artist has been so honored) also found the legendary painter's copyrights blatantly infringed upon by the French publisher Éditions Cortelon with a bootleg book cobbled together from a variety of printed sources. The same year in which the comic book industry breathed a tentative sigh of relief (in hopes of a market revival) as Marvel shakily emerged from bankruptcy also witnessed the heretofore indestructible and creator-friendly Kitchen Sink Press close its doors once and for all. '98 was the year in which Internet sales of books sharply increased (along with online fraud) at the same time a host of web magazines floundered and, like *Omni Online*, died; it was the year in which creators contested various publishers' attempts to remarket their work on c.d.s without additional compensation; the year that saw the reshuffling of studio alliances and ties along with corporate mergers which conceivably threatened both the creative and small business communities alike; twelve months that saw anticipation for the new *Star Wars*<sup>TM</sup> film build to a fever pitch as even the 6:00 News ran the coming attractions—uninterrupted!—as *news* stories; the year in which we were introduced to some remarkable new talents and said goodbye to legendary artists and friends. It was a year of transition—as I suppose every year is, in some form or another. So whatever one might say about 1998, it definitely couldn't be described as "boring."

#### A D V E R T I S I N G

Remember my comments over the past few years that computer-generated graphics were dominating the advertising arena? Well, nothing's changed.

Photoshop, the most commonly used software, has enabled designers to pretty much do anything with a photograph or toned image that their hearts desire, achieving effects that were in the past only possible of attaining through the use of an illustrator or a talented (and expensive) photo retoucher. Now show-stopping effects are routinely obtained with the click of a mouse, the smearing of a few pixels, and the application of a couple of filters—not necessarily better, but definitely faster than traditional painting, with an infinite number of variations at your fingertips (provided you hadn't flattened your file).

And since advertising has traditionally been the (potentially) most lucrative arena of commer-

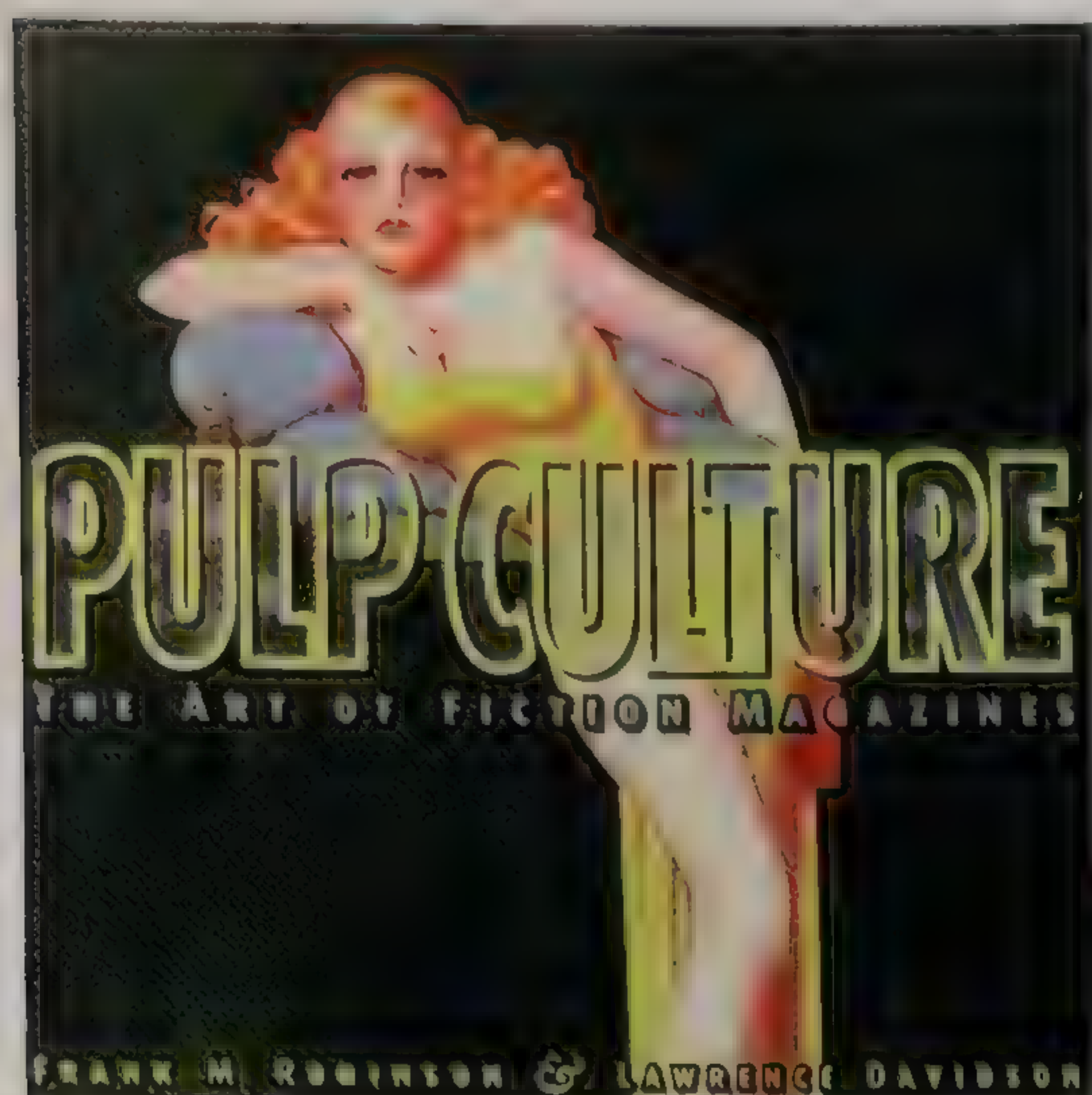
*F e n n e r*

cial art, it is understandable that illustrators have either been denouncing the digital revolution or enrolling at the community college for some computer classes—or both. Realistically, no matter how sophisticated technology becomes, it will never replace traditional pen and paint and paper entirely: nothing still *feels* or forms a uniquely human bond between creator and client like original art. Whereas with digital images there's always that sneaking suspicion, whether unfounded or not, that the computer did more work than the artist—and clients respond with a much more cavalier attitude.

Now, there is *always* a tremendous amount of fantastic art in print and on TV, but since advertising is a frustratingly anonymous field it is always difficult for me to credit worthwhile accomplishments; trying to identify an illustrator's work by *style* usually leaves me with egg on my face. But I did note exceptional art by Anita Kunz, Jerry LoFaro, Ezra Tucker, Barry Jackson, Mark Fredrickson, C.F. Payne, Bill Mayer, Ralph Steadman, Tim Jessel, and E.C. alumni Jack Davis—oh, and Ashley Wood's tasty promos for various Image comics were especially nice.



Ahh, but if you want to talk *influence* and visual pyrotechnics one needn't have looked any further than Industrial Light & Magic's TV commercials for First Union: blending *Blade Runner* with Dean Motter's



Robinson's and Davidson's *Pulp Culture* joined '97's *Pulp Art* to form the definitive surveys of an almost forgotten segment of publishing history. Drawn from Frank's world-class collection, *Pulp Culture* featured an eye-popping assortment of classic images.

stylish *Mr. X* comics, adding a dash of Dali and a pinch of Clive Barker's *Hellraiser*, ILM's city/hell tableau created a sensory feast that will surely be reinterpreted into a variety of other artists' paintings, films, and yes, more commercials in the years to come.

## B O O K S

This really is an electrifying time in the book industry: that could be good or bad, depending on whether you're the one getting charged up or the guy getting his socks shocked off.

Profits were up (though the American Booksellers Association reported that three million fewer books were sold in 1998 when compared to '97); art fees were down. Stock images were less noticeable than last year, but graphic solutions for covers continued to battle narrative art for shelf dominance. A healthy number of fantastic-themed compilations were produced in 1998, but they were rarely treated as *art books* (how *presumptuous* to consider seem as such!) at the local superstore and were generally lumped in hodgepodge displays with gaming guides and graphic novels. (I *could* start my typical rant of how book artists have been increasingly treated as the bastard children of both the fantasy and science fiction community and the world of commercial illustration. About how the illustrators play

an indispensable role in creating a mass market for genre fiction through their arresting imagery and in return they've had to scrambled to make a living, usually in anonymity and...aaahh, don't get me started.) But probably the one story that had everyone within the industry talking was giant bookseller BarnesandNoble's announced plan to acquire equally giant book distributor Ingram. Concerns about the reliance of B&N's competitors on Ingram's services and worries about unfair trade advantages were loudly expressed on the business side (where independent retailers have already been adversely impacted by the large chains), while on the creative end alarm bells were sounded at the prospect of a major buyer having double the input on their art direction and offerings.

What's it all add up to? I won't even hazard a guess. Using simple logic one might draw some alarming conclusions, but the book industry is far from logical. Despite all the yadayada about electronic books, despite the rise of multinational, multimedia publishing corporations where marketing and accounting make all too many "creative" decisions with a cold eye staring at the financial bottom line, publishing, at it's core, is still an industry ruled by *passion*. As long as books are a product of love and conviction (regardless of the occasional buttheaded opinion), rather than a by-the-pound commodity, we can count on a continued wonderful selection of titles and art. Like we had in 1998.

Anyone who doesn't believe that this is a golden age for genre book art either isn't paying attention or is stuck in the '50s. I can think of no other time when such a diverse range of exceptional talents were simultaneously creating memorable works of fantastic art. Donato Giancola continued to stretch his artistic muscles with covers for *Deathstalker Honor* by Simon Green and *Queen of Demons* by David Drake [both published by Tor], as did Cliff Nielson with his exceptional paintings for *Dawn Song* by Michael Marano [Tor] and *The Crow: Lazarus Heart* by Poppy Z. Brite

[Harper Prizm]. Michael Whelan returned to commercial work after a year of devoting himself to fine art with the cover to Tad Williams' *Otherland: River of Blue Fire* [Daw]; Kinuko Y Craft provided another classic vision for *Song of the Basilisk* by Patricia McKillip [Ace]; John Jude Palencar provided a glimpse of hell with his painting for *Tales of the Cthulhu Mythos* by H.P. Lovecraft [Del Rey]; and Dennis Nolan beautifully set the tone for *The One Armed Queen* by Jane Yolan [Tor]. Some of the many covers of note included works by Steve Crisp (*Lady Pain* by Rebecca Bradley [Gollancz]), Harry O. Morris (*Eyes of Prey* by Barry Hoffman [CD Productions]), Steve Hickman (*Dragon* by Steve Brust [Tor]), Ian Miller (*The Castle of the Winds* by Michael Scott Rohan [Orbit]), Rick Berry (*Bloom* by Wil McCarthy [Del Rey]), Eric Dinyer (Connie Willis' *To Say Nothing of the Dog* [Bantam]), and Tom Canty (*Year's Best Fantasy and Horror* edited by Terri Windling and Ellen Datlow [St. Martin's Press]). Naturally, that's just the tip of the iceberg: excellent art was created by Romas, Don Maitz, Bruce Jensen, John Howe, Jim Burns, and Bob Eggleton, to name only a very few.

Gary Gianni's paintings and numerous drawings made *The Savage Tales of Solomon Kane* by Robert E. Howard [Wandering Star] the must-have illustrated edition of the year. Likewise, Phil Hale's brace of new canvases for a second edition of Stephen King's *Drawing of the Three* [Donald Grant]

were reason enough to shell out for a reprint. On the other hand, the artists for *The Crow: Broken Lives & Shattered Dreams* anthology [Harper Collins] were poorly served by low production standards. Color works by Berry, Hale, Dan Brereton, Scott Hampton, Kent Williams, and eleven more were printed in muddy black and white. Though Donald Grant Books will be producing a collectors edition in color later in 1999, the projected \$225 retail price insures that most will never see the art as it was intended. Other illustrated collections of merit included *The Cleft and Other Odd Tales* written and illustrated by



1998 witnessed Frank Frazetta's induction into the Society of Illustrators Hall of fame and the release of his first major hardcover retrospective, *Icon*.



Gahan Wilson [Tor], the Dillon's celebratory *To Everything There Is a Season* [Blue Sky], Omar Rayyan's luscious *King Midas* [Holiday House], and Tolkien's *The Silmarillion* illustrated by Ted Nasmith [Harper Collins].

The year witnessed a welcome number of art books in various formats. *Heroes and Angels* [Archangel] was a beautiful compilation of Ray Lago's paintings. *Maximum Black* [Alderac Entertainment] was an edgy showcase for Tim Bradstreet while *Intron Depot 2: Blades* [Dark Horse] provided an equally arresting forum for *Ghost in the Shell* creator Masamune Shiro. Morpheus International released Wayne Barlowe's *Barlowe's Inferno*, *The Fantastic Art of [Zdzislaw] Beksinski*, and *Monsters From the Id: The H.R. Giger Bestiary* (which was originally created for the annual Siggraph computer conference). Another odd Giger item was *The Mystery of San Gottardo* [Taschen], supposedly a thirty year project published in journal form.

*The Complete Etchings of Norman Lindsay* [Odana], edited by Lin Bloomfield, was quite simply the book on the controversial Australian artist; *The World of Michael Parkes* provided a great survey of the art of "America's leading Magic Realist," and *The Art of Daniel Merriam: The Impetus of Dreams* was an exquisite compendium by one of the century's most respected surrealists. Cathy and I edited the appropriately titled *Icon*, the largest collection of work by Frank Frazetta yet assembled [Underwood Books], Dave Stevens' always stunning art was the subject of an over-sized poster book, *Vamps & Vixens* [Verotik], while *John Bolton: Haunted Shadows* [Halloween Concepts] reveled in its erotic imagery of nude vampiresses. *Secret Mystic Rites: The Art of Todd Schorr* was an eye-popping excursion into weirdness, Simon Bisley's paintings for a projected animated film were collected in *F.A.K.K.2* [Heavy Metal], Luis Royo's powerful work was gathered in *III Millennium* [NBM], and Brian Froud returned to the popular fairy realm in *Good Faeries/Bad Faeries*, edited by Terri Windling [Simon & Schuster]. *Steve Stone: Nexus DNA* [Archangel] masterfully displayed a combination of both photography and computer abilities, Bob

Eggleton successfully experimented with a variety of techniques in *The Book of Sea Monsters* [Paper Tiger], Vanguard released the *Al Williamson Sketchbook*, and Harcourt Brace published Ralph Steadman's *Gonzo*.



Alex Ross' cover for *Superman: The Complete Story*, Les Daniels' fun celebration of the Man of Steel for Chronicle Books.

*The Art*. Kitchen Sink Press released the hardcover collection *Libertore's Women* and SQP continued with their line of b&w erotic books including *Sorceress* by Mike Hoffman, *Masquerade: The Art of Maren*, and the anthology titles featuring a variety of artists: *Eternal Temptation*, *Dragon Tails 2*, and *Crimson Embrace V*. All pretty innocent fun. But I'm not quite sure how to react to Hajime Sorayama's *Torquere* [Sakuhin-sha]: his enviable anatomy skills and expertise with an airbrush just can't compensate for the fact that this book is a collection of deeply disturbing images of beautiful women being tortured and mutilated. If there's a some sort of message (beyond, sadly, what seems obvious), it's getting lost in the translation.

*Pulp Culture* by Frank Robinson and Lawrence Davidson [Collectors Press] was a gorgeous tribute to the artists of a lost era; *Illustrators 39* [Watson-Guptill] included some fantastic imagery interspersed with the array of mainstream illustration; *Batman Masterpieces* [Watson-Guptill] compiled paintings by a number of artists (including Joe DeVito, Dave Dorman, Dermot Power, and Vincent

Difate) from the popular *Batman Master Series* trading cards; and *The Art of Mulan* [Hyperion] offered a tantalizing tour of the creative process behind the popular Disney film. A couple of fascinating books from 1998 further explored the imagery and icons of pop culture: *Batman: Animated* by Paul Dini and Chip Kidd [Harper Collins] examined all aspects of the stylish certainly-not-only-for-kids animated series while *Superman: The Complete History* by Les Daniels (also designed by Chip Kidd) [Chronicle] was a colorful 60th anniversary tribute to comics' most beloved character.

One would think that it should be easy to find most of these titles at your local bookstore or specialty shop. Unfortunately, distribution is often maddeningly spotty. So when I recommend Bud Plant Comic Art (P.O. Box 1689, Grass Valley, CA 95945—web catalog: [www.budplant.com](http://www.budplant.com)) each year as a single resource for art books of interest to *Spectrum* readers it's not because of our friendship: Bud Plant, simply put, has the largest selection of fantastic art product in stock than any other bookstore, traditional or virtual. Catalogs are available from the above address for \$3.

## C O M I C S

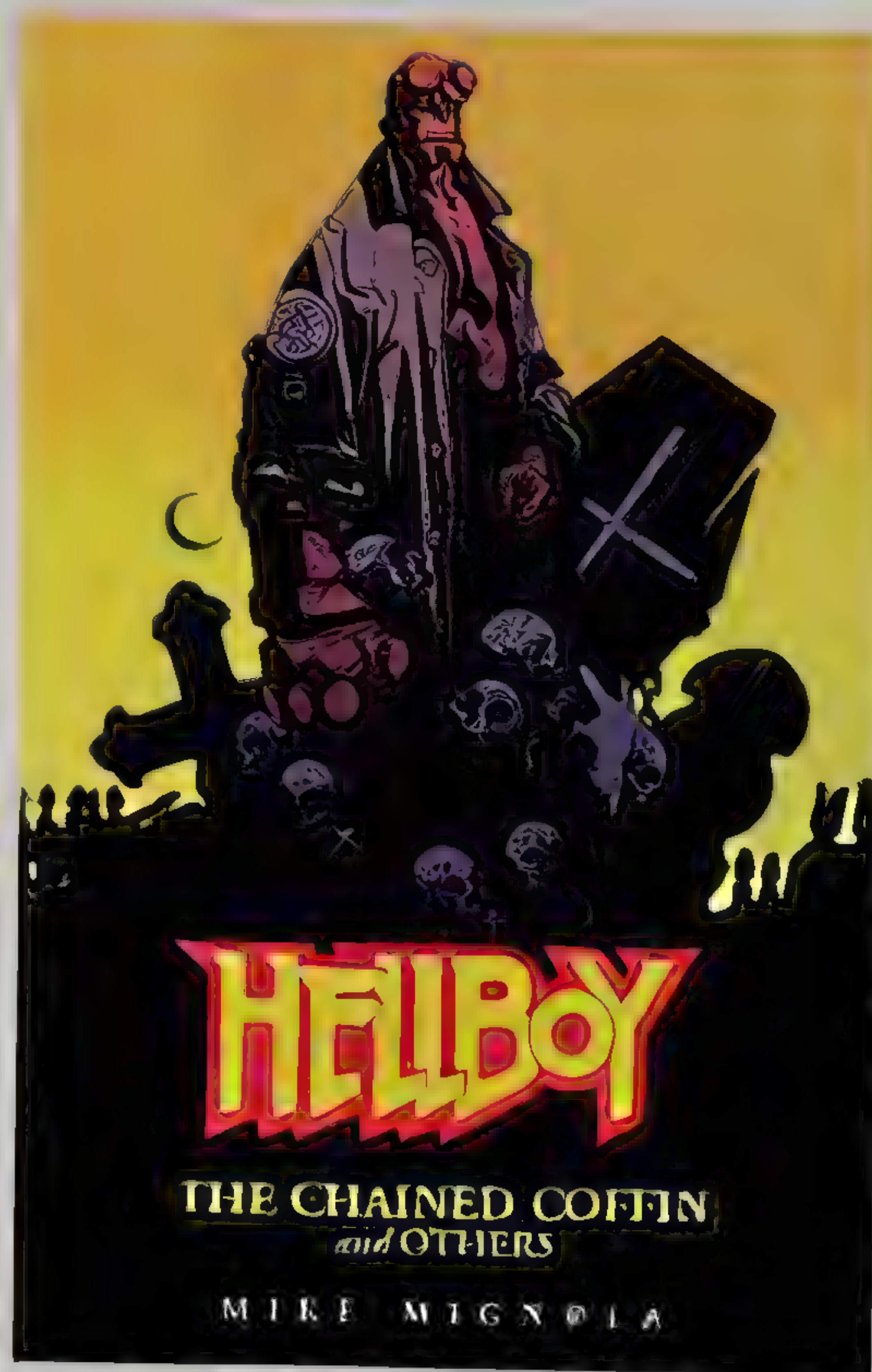
Depending on who you want to listen to, either the comic book market continues to shrink a little bit more each year or...the comic book market continues to shrink a little bit more each year. Over the past twelve months even many optimists started to see the symbolic glass as half empty. As toy "action figures" created exclusively for the specialty market began to dominate shelf space, retailers took fewer chances on diverse comic product—I could walk into any of the local comics shops on any given Wednesday and *not* find 1/10th of the comics, books, or magazines offered monthly through the distributor's catalog.

Plenty of action figures, though.

Marvel Comics finally had their re-organization plan approved by the bankruptcy courts and merged with Toy/Biz. But the once dominant company seemed panicky throughout 1998, curtailing their lines and engaging in some questionable actions against their free lancers that was a public relations night



marc. Some additional unwanted publicity was generated when a typo (which unfortunately was an ethnic slur) slipped by the proofreaders of one of the *X-Men* titles: the subsequent recall of the comic only



Mike Mignola's Hellboy continued to be thoughtful, frightening, and funny—and well-drawn to boot.

caused more attention.

Industry watchers seemed genuinely surprised when Image co-creator Jim Lee sold his Wildstorm line to DC, but the demise of Kitchen Sink Press almost seemed expected. Lee and his Wildstorm creators and titles will continue to have a prominent place on the racks, but the fate of many of the edgier KSP titles that Denis Kitchen had championed remained unknown at year's end.

Diamond Comic Distributor sent a shiver down the industry's collective spine when it acquired the online retailer AnotherUniverse.com, Walmart rattled the publishers' cages by threatening to cease handling all of their titles because of the perceived adult content of a few, and creators went toe-to-toe with their clients over the translation of their works into other medias and mediums. Yow!

What about nice things? Sure, some nice things happened. The Hearst Foundation donated a million dollars to the Museum of Cartoon Art in Boca Raton, Florida; an auction at Sotheby's (with thanks to Jerry Weist) of original art from *Mad* realized a little over a million bucks;

the Comic Book Legal Defense Fund had only minor censorship cases to contend with during the year; and the professional community showed some heart as they contributed to benefit auctions for the wife of Charles Vess, Karen Shaffer, who had been injured in a car crash and was facing rehabilitation without health insurance.

So, yeah, despite some gloom and predictions of doom, there were some positive aspects to 1998. Including, of course, a batch of wonderful comic art.

DC might be considered (using a Cold War analogy) as the last remaining Super Power of the comic book industry. Certainly not immune to the vagaries of the marketplace, they were still sufficiently confident to experiment with formats, themes, characters, and contents. Superman once again received an appropriately mythic treatment in Alex Ross' *Peace* (written by Paul Dini) and in Tim Sale's mini-series *Superman For All Seasons* (written by Joseph Loeb); Bo and Scott Hampton played with the concept of alternate history with *Batman: Other Realms*, Dan Brereton's *Batman: Thrillkiller* (written by Howard Chaykin) was released as a trade paperback; and Glenn Fabry, Jim Murray, and Jason Brashill collaborated on *Batman/Judge Dredd: Die Laughing* (written by Alan Grant and John Wagner). Cajun magic was the theme of Ted McKeever's *Toxic Gumbo* (written by underground diva Lydia Lunch); Christopher Moeller beautifully tackled SF with his *Sheva's War* mini-series; and the manic *Batman/Hellboy/Starman* teamup by Mike Mignola (written by James Robinson) was rapid fire entertainment. Some of DC's noteworthy covers included those by Sean Phillips (*The Minx*), Michael Kaluta (*Witchcraft: La Terreur*), Glenn Fabry (*Preacher* and *Hellblazer*), Tony Harris (*Starman*), Doug Beekman (*Batman: Legends of the Dark Knight*), Jon J. Muth (*Swamp Thing: Roots*), the influential Dave McKean (*Essential Vertigo*) and various works by Jeffrey Jones, Glen Orbik, Brian Bolland, Herman Mejia, Joe Kubert, and Bruce Timm.

Dark Horse Comics spent a good percentage of '98 gearing up for 1999's premiere of *The Phantom Menace* with various additions to the *Star Wars* franchise (including some nice paintings by Ezra Tucker and Dave Dorman). Their *Alien* license also saw some new offerings, with David Wenzel's *Aliens: Stalkers* being one of the more interesting. *Godzilla* and *Starship Troopers* benefited from some excellent

covers by Bob Eggleton and Den Beauvais respectively. Though the film tie-ins are certainly what have helped keep Dark Horse financially viable during the industry's troubled times, it has always been their creator-owned titles that have especially shined artistically. Masakazu Katsura's *Shadow Lady: Dangerous Love*, Paul Chadwick's *Concrete: Strange Armor*, and Frank Miller's *300* were all carefully crafted, memorable comics. *Hellboy: The Chained Coffin & Others* by Mike Mignola was easily one of the year's best books: quirky, darkly funny, and beautifully drawn, Mignola's sporadic series was a reminder of the full possibilities of the medium. But Dark Horse's *real* page-turner of the year was a *book*, not a graphic novel. *Comics Between the Panels* by Steve Duin and Mike Richardson was an anecdotal behind-the-scenes encyclopedia of the comics field. Occasionally biased, sometimes insensitive, and often pretty damn funny, *Comics Between the Panels* proved fascinating for anyone remotely interested in the medium.

Sirius Entertainment, solidly anchored by various *Dawn* products beautifully rendered by Joseph Michael Linsner, published some stunning comics. Jill Thompson's *Scary Godmother: Holiday Spooktacular* and *Scary Godmother: The Revenge*, Mark Crilley's *Akiko*, Voltaire's *Chi-Chian*, and Dark One's *Animal Mystic: Water Wars* featured some of the most memorable art.

Image Comics, not yet smarting from the departure of the titles created by Wildstorm Productions, released a variety of interesting work. Todd McFarlane's *Spawn* continued to be the company's standard bearer, profitable both as a comic and as a licensable character. David Mack's *Kabuki* was stylistically appealing, Michael Gilbert's *Mr. Monster vs Gorrilla* was enjoyable, and Joe Chiodo's *The Mechanic* was impressive. Other Image creators that produced stand-out art included Alex Ross, Greg Capullo, Ashley Wood, J. Scott Campbell, Al Rio, Jim Lee, Travis Charest, and Adam Hughes.

Before Kitchen Sink was forced to close up shop it had released Dave McKean's moody and massive *Cages*. At nearly 500 pages, the book was a major event unfortunately overshadowed by the publisher's circumstances. Covers by Dave Gibbons, Mark Schultz, Brian Bolland, and William Stout were highlights of their abbreviated new *The Spirit* series.

Verotik showcased some exceptional art



by Kent Williams, Simon Bisley, and Milo Manara; Basement Comics included good work by Frank Cho, Bud Root, and Mike Hoffman; movie poster legend Drew Struzan turned up on the cover of *Astounding Space Thrills* #3; Jim Steranko proved that he had perhaps read one too many Mickey Spillane novels in his illustrated "biography" for *Tales From the Edge* #12 [Vanguard]; *Frank Frazetta Fantasy Illustrated* included stories by Daren Bader, Joe Jusko, and Tim and Greg Hildebrandt; and Bisley, Zook, and Manuel Sanjulian produced eye-catching covers for *Heavy Metal*.

Finally, I realize that I don't usually mention newspaper comic strips in the year-end review, partly because the local paper doesn't carry the most interesting titles and partly because I'm suffering from post *Calvin & Hobbes* depression. But I did want to point out two marvelous strips that are both well worth a look: Frank Cho's *Liberty Meadows* and Patrick McDonnell's extremely funny *Mutts*.

While the comics industry is sorely in need of an unbiased trade journal, there are several magazines that provide some insight into the field including *Comic Book Artist* (TwoMorrows, P.O. Box 204, West Kingston, RI 02892), *Comic Book Marketplace* (Gemstone, P.O. Box 180700, Coronado, CA 92178), and *The Comics Journal* (Fantagraphics, 7563 Lake City Way NE, Seattle, WA 98115).

## DIMENSIONAL

After several years of meteoric growth the market for collectible statues, action figures, and model kits seems to have leveled out. The quantity and quality of pieces offered was still mind-spinning, but success was more hit and miss rather than a sure thing.

Tony McVey and his Menagerie Productions released a stunning four-foot-long T-Rex along with "Dinozilla," their refreshing and original take on the Japanese icon. Randy Bowen produced a batch of notable statues including "Dawn" based upon Joseph Michael Linsner's character, "Hellboy" (designed by Mike Mignola), "Solomon Kane" (inspired by Gary Gianni's version of the Robert E. Howard's creation), and a pair of original works: "Kongzilla" and "Bionica."

Alex Ross created the "Superman: Kingdom Come" maquette for DC; other DC characters like "Hellblazer" and "Green

Lantern," were impressively handled by William Paquet. Dark Horse released cold-cast figures of *X-Files*' Mulder and Scully (sculpted by Carl Surges); Jaguar Models produced Susuma Sugita's sexy(!) alien, "Mother"; Barsom Manashim created "Auriel" for Mad House; and Mike James added "Agent Venus" [Azimuth Design] to his line of well-endowed fantasy pin-ups.

Moore Creations made it's presence known in all areas of the market. That version of David Mack's "K... .." sculpted by the talented S... .. was a knock-out, while Clayburn A... .. action figure was... .. the... .. ally... .. that... .. particular... .. which... ..

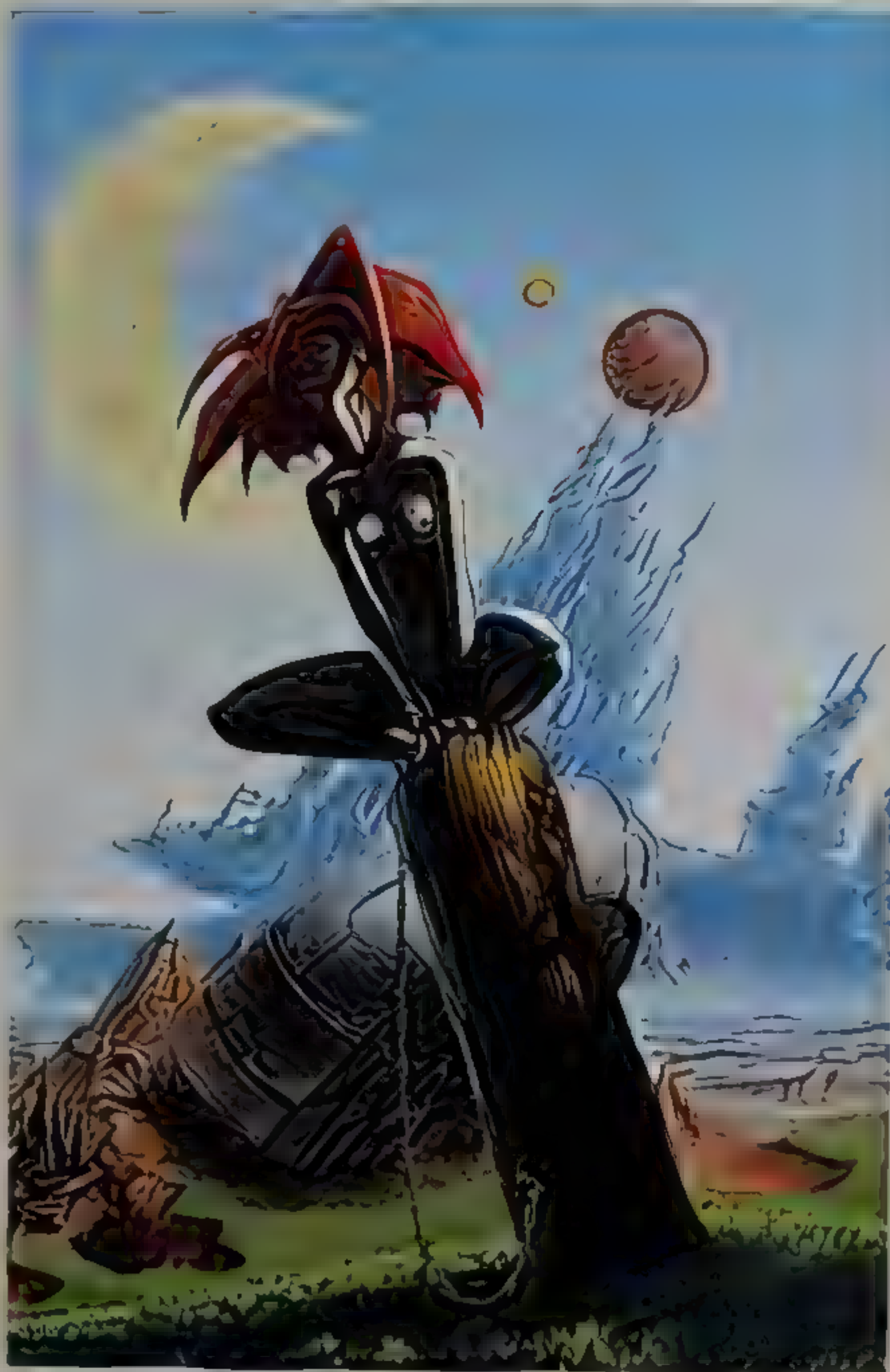
## SPECTRUM STUDENT COMPETITION

An experiment for this year's competition was a student category and the awarding of three small scholarships. The inclusion of a similar category in future *Spectrums* is being evaluated. In the meantime, we are proud to celebrate the work of these young artists of the next millennium



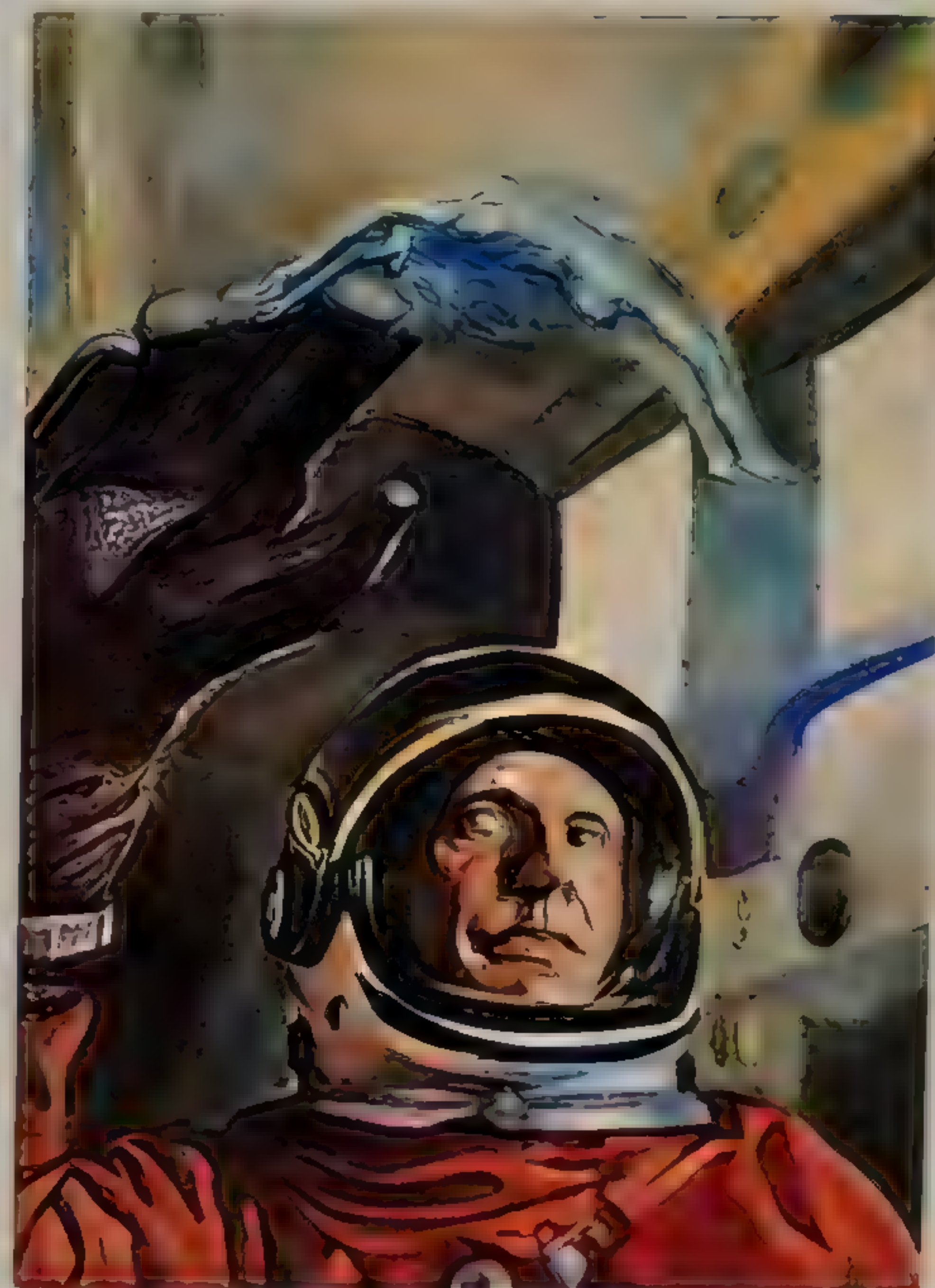
**\$1000 scholarship: JIN M. LIM**

instructor: C.P. Payne school: Columbus College of Art & Design



**\$500 scholarship: ERIC FORTUNE**

instructor: Mr. Hazelrig school: Columbus College of Art & Design



**\$300 scholarship: THOMAS I. HICKE II**

instructor: Michelle Stutts school: American Academy of Art



"conversation starters." Their *X-Files* movie tie-ins and various *Spartan* incarnations remained popular throughout the year.

There are several worthwhile magazines that cover the collectible model/figure market (*Amazing Figure Modeler* and *Kitbuilders* are only two), but if you surf the web a pair of great sites are Gremlins in the Garage ([www.gremlins.com](http://www.gremlins.com)) and the Doll & Hobby Shoppe ([www.doll-hobby.com](http://www.doll-hobby.com)).

## EDITORIAL

So. Have you subscribed to your favorite virtual magazine yet? Me neither. And it's not because I'm a technophobe: I use computers everyday. But there is nothing more tedious than reading blocks of copy off a screen. I need the tactile feel of paper, the smell of fresh ink, the sound of a flipping page. A magazine has a *personality*, a true sense of *reality*: it relies on a disparate team of people—designers, editors, writers, accountants, marketing staff, typesetters, printers—all pulling together to achieve a common goal. It is the product of a *community* effort. Despite some razzle-dazzle, a website is something more to be looked at rather than *read*. (Which is why I like to visit a lot of artist's pages on the Internet.) Will that change? We'll just have to wait and see.

In the meantime, there was a welcome selection of good-old-fashioned ink-on-paper magazines on the racks during the year. A pleasant surprise was Wizards of the Coast's revived *Amazing Stories*. Art directed by Shauna Wolf Narciso, the field's oldest surviving publication (with a many-storied history) rapidly became one of its most artistically sophisticated titles with art by Anita Kunz, John Jude Palencar, Gary Kelley, and many more notables. Sovereign Media's *Science Fiction Age* and *Realms of Fantasy* included some exceptional work by John Berkey and Barclay Shaw in the former and profiles of Brian Froud, Brom, and Doug Beekman in the latter. Horror aficionados could look to *Cemetery Dance* for a cover by Phil Parks while the Goth crowd turned to *Carpé Nocturna* for a tasteful painting by Jon J. Muth.

The fiction digests, battling for space on the racks with their larger, more colorful competition, nevertheless seemed to hold onto their slice of the genre pie in 1998.

*The Magazine of Fantasy and Science Fiction* sported some effective covers by Jill Bauman, Ron Walotsky, and Kent Bash; *Analog* boasted some nice pieces by George Krauter and Jim Burns; and *Isaac Asimov's Science Fiction Magazine* included some attractive work by Burns, John Foster, and Bob Eggleton.

As always, fantastic art has never been limited to the genre fiction magazines nor to the cadre of illustrators that specialize in the field. That's one of the great things about fantastic art: it's everywhere. The



Talk about cool! This *Necronomicon* volume was originally created by French artist Jean-Marc Laroche as the guest book for the Brussels Festival of Fantasy & Science Fiction Films. A 12-copy limited edition was available for \$1500.00.

offbeat film magazine *Outré* ran a great multi-part biography of comics legend Wallace Wood, along with articles on Vincent DiFate and Chesley Bonestell; the *New Yorker* included some wonderful graphic work by Art Spiegelman; and, of course, *Playboy* printed astonishing art by Gary Kelley, Donato Giancola, Phil Hale, and Rafael Olblinski, to name a mere handful. Magazines like *Communication Arts*, *Print*, *Graphis*, and *Step-By-Step Graphics* provided invaluable insights into current trends of the illustration world.

Still the best way to track the doings of the SF/fantasy market is to subscribe to the award-winning trade journal *Locus* (P.O. Box 13305, Oakland, CA 94661. Sample issue: \$5.00).

## INSTITUTIONAL

The catch-all term of "institutional" is always the crazy-quilt category of commercial and fine art, one that a paragraph can't do justice to. So I'll only briefly mention a few things that I found enjoyable. Calendars of note included those by Michael Whelan [Portal], Boris Vallejo [Workman], Alan Lee [*J.R.R. Tolkien*, Harper Collins] Simon Bisley [Heavy Metal], Brian Froud [*Good Faeries/Bad Faeries*, Andrews McMeel], and H.R.

Giger [Morpheus], and the compilations *Monsters & Aliens* [Dark Horse] and *Martians, Mayhem & Madness* [Portal]. There were some beautiful prints and posters by Scott Gustafson, Joe DeVito, Christopher Moeller, Alex Ross, Mike Mignola, Yoshitaka Amano, and Travis Charest; tons of greeting cards; hundreds of game items; more magnets, bookmarks, and T-shirts (Graphitti Designs had some neat ones) than you can shake a stick at and much more than I could possibly list. The proverbial cup runneth over.

And isn't that great?

## IN PASSING

In 1998 we said farewell to some respected members of the fantastic art community:

- Bob Kane [b. 1915], creator of Batman (with Bob Finger)
- Win Mortimer [b. 1919], comic and commercial artist
- Paul Lehr [b. 1930], SF/fine artist
- Joe Orlando [b. 1927], comic artist and Vice President at DC Comics
- Antonio Prohias [b. 1921], creator of the popular "Spy vs Spy" featured for *Mad*
- Archie Goodwin [b. 1937], comics writer, editor, and cartoonist
- Jean-Claude Forest [b. 1930], creator of the French comic strip *Barbarella*
- Alex Schomburg [b. 1905], SF/comic artist

## ASFA

Although *Spectrum* no longer includes a page devoted to the Chesley Award winners, the Association of Science Fiction & Fantasy Artists is still going strong. Artists interested in joining up can write to: ASFA, P.O. Box 151311, Arlington, TX 76015-7311 USA.



[ *tbe* SHOW ]



*Spectrum 6 Call For Entries Poster by Phil Hale*



GOLD AWARD  
[advertising]



artist: JERRY LOFARO  
art director: Dave Higgins client: National Geographic/Lewis Galoob Toys  
title: T-Rex Terror size: 13"x18" medium: Acrylic



S I L V E R   A W A R D  
[ a d v e r t i s i n g ]



artist: **ASHLEY WOOD**  
art director: Todd McFarlane   designer: Ashley Wood   client: Image/Todd McFarlane Entertainment  
title: *Spawn Annual*   size: 11"x17"   medium: Mixed/digital



*advertising*

1

*artist:* BILL KOEB

*designer:* Bill Koeb

*client:* David R [CD cover]

*title:* Music For Mind and Feet

*medium:* Mixed/digital

*size:* 5"x5"

2

*artist:* BILL KOEB

*art director:* Allsion Burton

*client:* Katsin/Loeb Advertising

*medium:* Mixed/digital

*size:* 5 1/2"x7 1/2"

3

*artist:* GREG SPALENKA

*art director:* Anthony Padilla

*designer:* Jeff Burne

*client:* Art Institute of Southern California

*title:* Expand Your Vision

*medium:* Mixed/digital

*size:* 24"x36"









1

artist: SCOTT GRIMANDO  
client: Diamond Multimedia  
title: Walkabout  
medium: Digital  
size: 8"x10"

2

artist: DAVE DEVRIES  
art director: Dana Moreshead  
designer: Dave DeVries  
client: Universal Studios/Marvel Entertainment  
title: Fearsome 5  
medium: Mixed  
size: 26"x28"

3

artist: MARC SASSO  
art director: Kevin Heybourne  
client: Gorgon Media  
medium: Oil

4

artist: R.K. POST  
art director: Serge Olivier  
client: Casus Belli  
title: The Surgeon  
medium: Oil  
size: 9 1/2"x13"



2



3









# advertising

1  
 Artist: GARY A. LIPPINCOTT  
 Designer: Toby Schwartz  
 Client: Doubleday Direct  
 Campaign: Story Time  
 Medium: Watercolor  
 Size: 18"x20"

2  
 Artist: JERRY LOFARO  
 Designer: Woody Litwhiler  
 Client: Woody Litwhiler  
 Campaign: Self promotion  
 Medium: Hard Working. Gentle Disposition. Not A Bad Memory, Either.  
 Medium: Acrylic  
 Size: 14"x18"

3  
 Artist: JERRY LOFARO  
 Designer: Woody Litwhiler  
 Client: Woody Litwhiler  
 Campaign: Self promotion  
 Medium: Industrious. Think Skinned. Perfect For Advertising.  
 Medium: Acrylic  
 Size: 9"x12"

4  
 Artist: JOYCE PATTI  
 Designer: Jim Plumeri  
 Client: Bantam/BBC [audio tape cover]  
 Campaign: The Voyage of the Dawn Treader  
 Medium: Oil  
 Size: 11"x18"









*advertising*

1  
*artist:* DONATO GIANCOLA  
*art director:* Ron Spears  
*client:* Wizards of the Coast  
*title:* Archangel  
*medium:* Oil  
*size:* 12"x18"

2  
*artist:* JOHN MONTELEONE  
*art director:* Frank Russo  
*designer:* John Monteleone  
*client:* Millenia Entertainment  
*title:* Koda  
*medium:* Oil

3  
*artist:* GARY RUDELL  
*art director:* Gary Ruddell  
*client:* Ace Books  
*title:* Jed Is Dead  
*medium:* Oil  
*size:* 15"x20"

4  
*artist:* KENT WILLIAMS  
*art director:* Kent Williams/Brent Ashe  
*designer:* Brent Ashe  
*client:* Todd McFarlane Productions  
*title:* The Crow  
*medium:* Mixed  
*size:* 18"x30"











artist: SHAUN TAN  
art director: Shaun Tan client: Lothian Books/Melbourne  
title: The Rabbits: They Came By Water size: 73cm x 11cm medium: Oil on canvas



SILVER AWARD  
[book]



artist: GARY GIANNI  
art director: Marcelo Anciano client: Wandering Star  
title: Savage Tales of Solomon Kane size: 48"x24" medium: Oil



1

artist: RAY LAGO  
art director: Ray Lago  
designer: Greg Prusak  
client: Archangel Entertainment  
title: Guardian  
medium: Oil  
size: 9"x12"

2

artist: GRIESBACH/MARTUCCI  
art director: Paolo Pépe  
client: Pocket Books  
title: The Messengers  
medium: Oil on board  
size: 24"x18"

3

artist: KINUKO Y. CRAFT  
art director: Gail Dubov  
designer: Gail Dubov  
client: Avon Books  
title: The Scent of Magic  
medium: Mixed  
size: 18"x24"



1

2



©







1  
 artist: MICHAEL DUBISCH  
 director: Michael Dubisch  
 title: Inhumanskin: The Encounter  
 medium: Mixed  
 size: 17"x19"

2  
 artist: JOE JUSKO  
 director: Joe Jusko  
 title: Byron Priess Visual Communications  
 medium: Nick Fury  
 medium: Acrylic  
 size: 16"x26"

3  
 artist: ROMAS  
 director: Dave Tommasino  
 title: Scholastic, Inc.  
 title: The Perils of Quadrant X  
 medium: Acrylic  
 size: 16"x24"

4  
 artist: ROMAS  
 director: Carl Galian  
 title: Harper Collins  
 title: The Demon In the Machine  
 medium: Acrylic size: 18"x30"









b o o k

1

artist: SHAUN TAN

art director: Shaun Tan

client: Lothian Books/Melbourne

title: The Rabbits:

"They Ate Our Grass"

medium: Acrylic & colored pencil

size: 47cmx31cm

2—4

artist: OMAR RAYYAN

art director: Regina Griffin

designer: Omar Rayyan

client: Holiday House

title: King Midas

medium: Watercolor

size: each 9 3/4"x10 3/4"



1

2









b o n k

1  
artist: STEPHEN YOULL  
art director: Don Puckey  
designer: Stephen Youll  
client: Warner Books  
title: Patriarch's Hope  
medium: Oil  
size: 28"x20"

2  
artist: CHRIS MOORE  
art director: Simon Weller  
client: Harper Collins  
title: Blindfold  
medium: Acrylic  
size: 21"x16"

3  
artist: STEPHEN YOULL  
art director: Don Puckey  
designer: Stephen Youll  
client: Warner Books  
title: Playing God  
medium: Oil



1

2









b o o k

1

artist: KINUKO Y. CRAFT  
art director: Jamie Warren Youll  
client: Bantam Books  
title: The Silver Metal Lover  
medium: Mixed  
size: 18"x24"

2

artist: GARY GIANNI  
art director: Marcelo Anciano  
client: Wandering Star  
title: Savage Tales of Solomon Kane  
medium: Oil  
size: 30"x40"

3

artist: MATTHEW STAWICKI  
art director: Carl Gallion  
client: Harper Collins  
title: Fortress of Owls  
medium: Digital

4

artist: GARY GIANNI  
art director: Marcelo Anciano  
client: Wandering Star  
title: Savage Tales of Solomon Kane  
medium: Oil size: 30"x40"



3









1  
*artist:* SHAUN TAN  
*art director:* Shaun Tan  
*client:* Lothian Books/Melbourne  
*title:* The Rabbits:  
 "The Stolen Children"  
*medium:* Acrylic & colored pencil  
*size:* 47cmx31cm

2  
*artist:* JANNY WURTS  
*art director:* Gene Mvdowski  
*client:* Harper Collins  
*title:* Grand Conspiracy  
*medium:* Oil  
*size:* 36"x23 1/2"

3  
*artist:* TERESE NIELSEN  
*art director:* David Stevenson  
*client:* Del Rey Books  
*title:* Calculas of Angels  
*medium:* Mixed

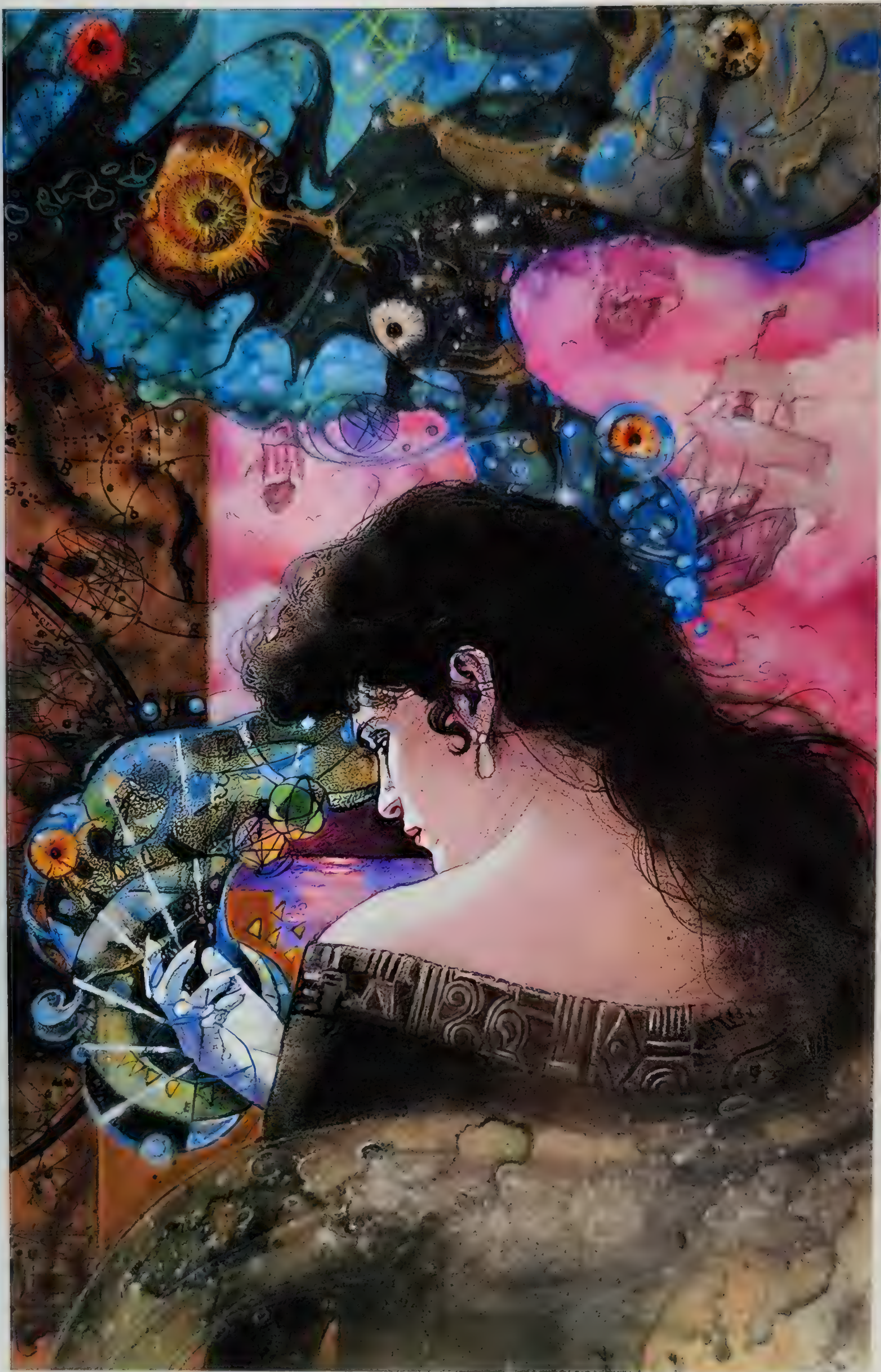


1

2









0 0 0 1

1

artist: LUIS ROYO  
 art director: Luis Royo  
 client: Novus Editorial  
 title: Fallen Angel  
 medium: Acrylic  
 size: 25"x17.5"

2

artist: DONATO GIANCOLA  
 client: Doubleday Book Club  
 title: Lazarus Angels 2467  
 medium: Oil size: 19"x28"

3

artist: MATT WILSON  
 art director: Jim Nelson  
 client: EASA  
 title: First Run  
 medium: Oil size: 11"x14 1/2"

4

artist: DONATO GIANCOLA  
 client: Penguin/Rot  
 title: Omega Corps  
 medium: Oil size: 17"x28"

1



3









1

artist: DAVE McKEAN  
art director: Dave McKean/Allen Spiegel  
designer: Dave McKean  
client: Allen Spiegel Fine Arts/Hourglass  
title: Option: Click "Wood 3"  
medium: Mixed/digital  
size: 9"x9"

2

artist: THOM ANG  
art director: Dave Stevenson  
designer: Thom Ang  
client: Del Rey Books  
title: Spill of Shadows  
medium: Mixed/digital  
size: 14"x10"

3

artist: THOM ANG  
art director: Richard Thomas  
designer: John Snowden  
client: White Wolf  
title: Angels On Fire  
medium: Mixed/digital  
size: 14"x10"



1

2









b o o k

1

artist: GREG LOUDON  
art director: Larry Snelly  
client: White Wolf  
title: Vampire: Masquerade  
medium: Acrylic

2

artist: TRISTAN ELWELL  
art director: Liney Li  
client: Bantam Doubleday Dell  
title: A Terrifying Taste  
medium: Oil size: 11"x16"

3

artist: CHARLES KEEGAN  
art director: Jim Baen  
designer: Charles Keegan/Jim Baen  
client: Baen Books  
title: Black As Blood  
medium: Oil size: 22"x30"

4

artist: ERIC PETERSON  
art director: Tom Egner  
client: Avon Books  
title: Something Wicked  
This Way Comes  
medium: Oil size: 22"x24"



1



2



3







1

artist: YVONNE GILBERT  
art director: Sheila Gilbert  
designer: Miles Long  
client: Daw Books  
title: Wizards of the Grove  
medium: Color pencils  
size: 12"x18"

2

artist: DONATO GIANCOLA  
client: Tor Books  
title: Queen of Demons  
medium: Oil  
size: 34"x22"

3

artist: GORDON CRABB  
art director: Sheila Gilbert  
client: Daw Books  
title: Spirit Fox  
medium: Oil



2







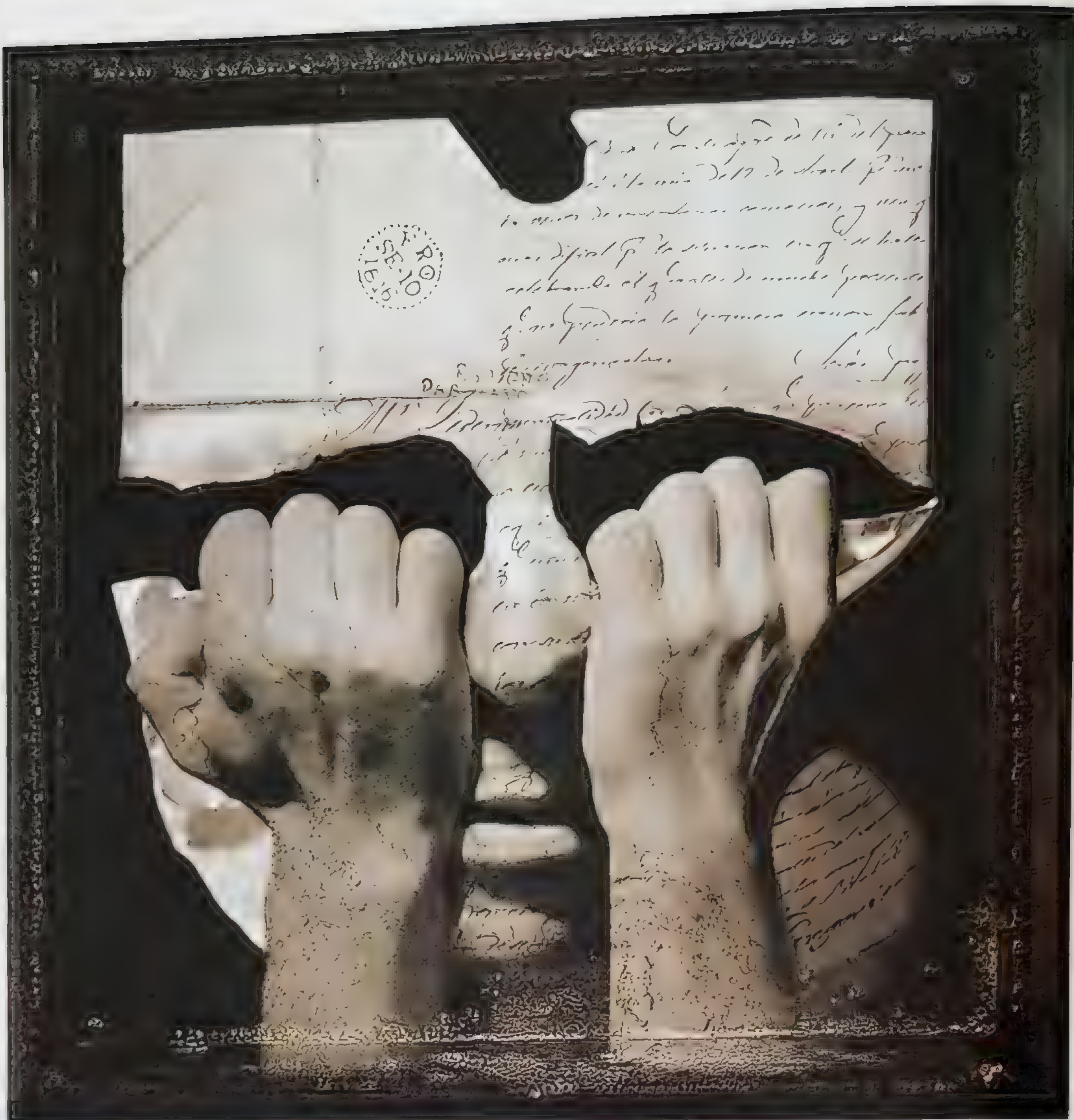


1  
 artist: DAVE MCKEAN  
 publisher: Dave McKean/Allen Spiegel  
 agent: Dave McKean  
 title: Allen Spiegel Fine Arts II  
 option: Click 'Rock 4'  
 medium: Mixed/digital  
 size: 6"x10"

2  
 artist: PHIL HALL  
 publisher: Donald Grant Books  
 title: Drawing of the Three  
 medium: Oil  
 size: 34"x22"

3  
 artist: RICK BERRY  
 publisher: Tobv Schwartz  
 agent: Doubleday  
 title: The Crow  
 medium: Mixed/digital

4  
 artist: GREG SPALENKA  
 publisher: David Stevenson  
 agent: Random House  
 title: Enchantment  
 medium: Digital  
 size: 9"x12"



1

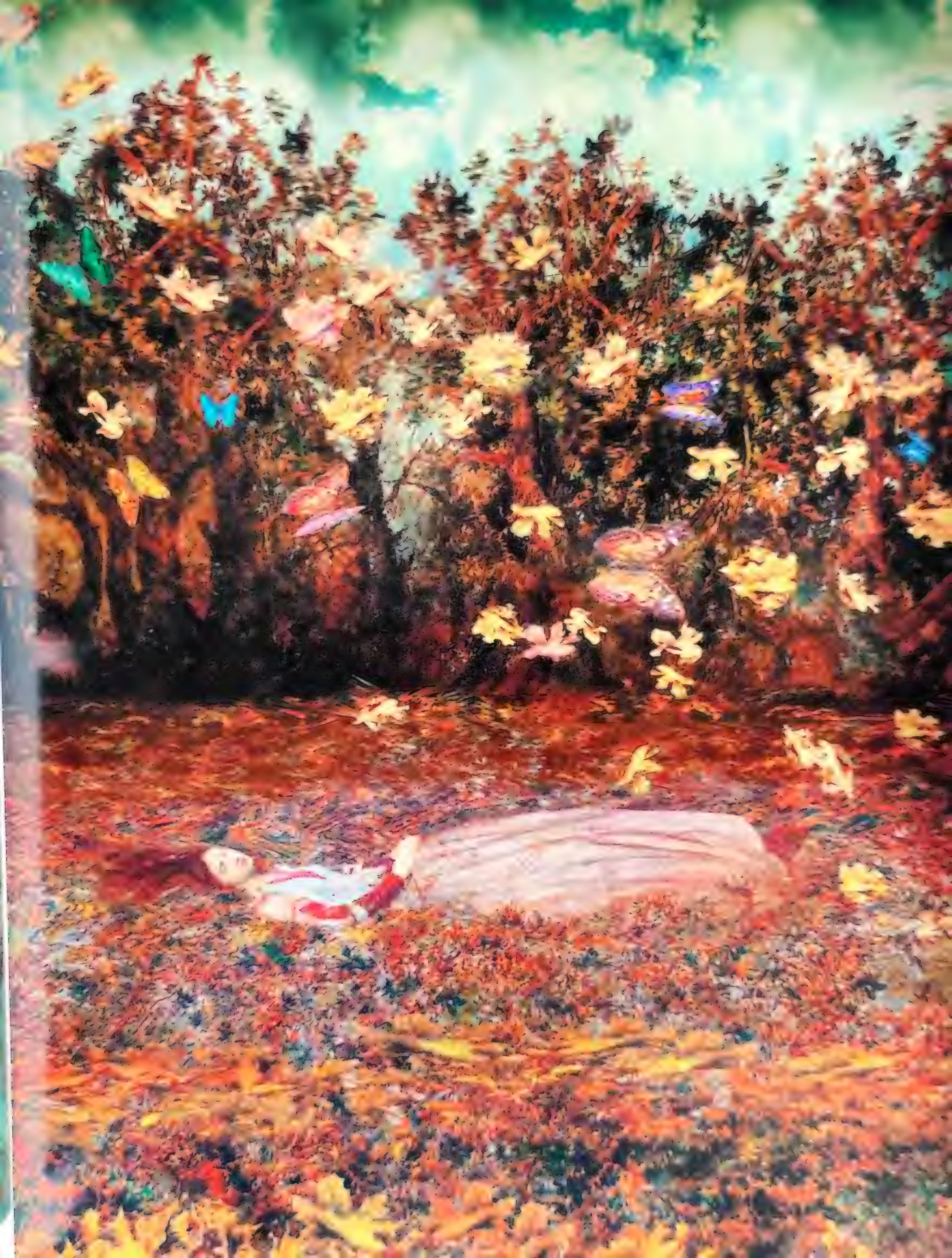
2



3









b o o k

1

artist: JOHN JUDE PALENCAR  
art director: David Stevenson  
client: Random House/Ballantine  
title: Tales of the Cthulhu Mythos  
medium: Acrylic size: 40"x19"

2

artist: GREG SPALENKA  
title: The Witch's Dream  
medium: Mixed  
size: 8"x11"

3

artist: NICHOLAS JAINSCHIGG  
art director: Jim Turner  
designer: Lynne Condellone  
client: Golden Gryphon Press  
title: Eternal Lovecraft  
medium: Oil size: 36"x12"









1  
*artist:* GREG NEWBOLD  
*art director:* Golda Laurens  
*client:* William Morrow  
*title:* The Lives of  
 Christopher Chant  
*medium:* Acrylic *size:* 9"x13"

2  
*artist:* LES EDWARDS  
*art director:* Joy Chamberlain  
*client:* Harper Collins  
*title:* Fortress of Eagles  
*medium:* Oil *size:* 18"x24"

3  
*artist:* BOB EGGLETON  
*art director:* Don Puckey  
*client:* Warner Books  
*title:* The High House  
*medium:* Acrylic *size:* 28"x22"

4  
*artist:* DON MAITZ  
*art director:* Kevin Murphy  
*client:* Meisha Merlin Publishing  
*title:* Queen of Denial  
*medium:* Acrylic  
*size:* 13"x20"









1  
*artist:* JIM BURNS  
*art director:* Richard Ogle  
*client:* Pan Macmillan  
*title:* The Nano Flower  
*medium:* Digital  
*size:* 8"x14"

2  
*artist:* DAVE DORMAN  
*art director:* Dave Dorman  
*client:* Rolling Thunder  
*title:* The Uninvited  
*medium:* Oil & acrylic  
*size:* 8"x14"

3  
*artist:* JOHN HOWE  
*art director:* Gene Mydlowski  
*designer:* Carl Gallian  
*client:* Harper Prism  
*title:* Dark Heart  
*medium:* Watercolor

4  
*artist:* LUIS ROYO  
*art director:* Luis Royo  
*client:* Norma Editorial  
*title:* Gray Over a Grayer Gray  
*medium:* Acrylic  
*size:* 14"x19 1/2"









1

artist: IAN MILLER  
medium: Mixed

2

artist: JOHN JUDE PALENCAR  
art director: Don Puckey  
client: Warner Books  
title: Wildseed  
medium: Acrylic  
size: 12"x10 7/8"

3

artist: DAVID BOWERS  
art director: Lisa Peters  
designer: Lisa Peters  
client: Harcourt Brace  
title: A Gathering of Gargoyles  
medium: Oil on masonite  
size: 11 1/4"x18"

1



2









1

artist: JOHN SULLIVAN  
art director: Ridgeway Associates  
client: Cassell PLC  
title: World's End  
medium: Oil  
size: 26"x30"

2

artist: MERILEE HEYER  
art director: Jennifer Brown  
designer: Marilee Heyer  
client: D.K. Publishing  
title: Hera and Pytho  
medium: Watercolor and pencil  
size: 13"x15"

3

artist: CIRUELO  
art director: Ciruelo  
client: Wizards Publishing Group  
title: Dark Stone  
medium: Acrylic  
size: 19"x27"

4

artist: JEAN PIERRE TARGETE  
art director: Tom Egner  
client: Avon Books  
title: The Courts of Chaos  
medium: Oil  
size: 20"x30"



1

2



3







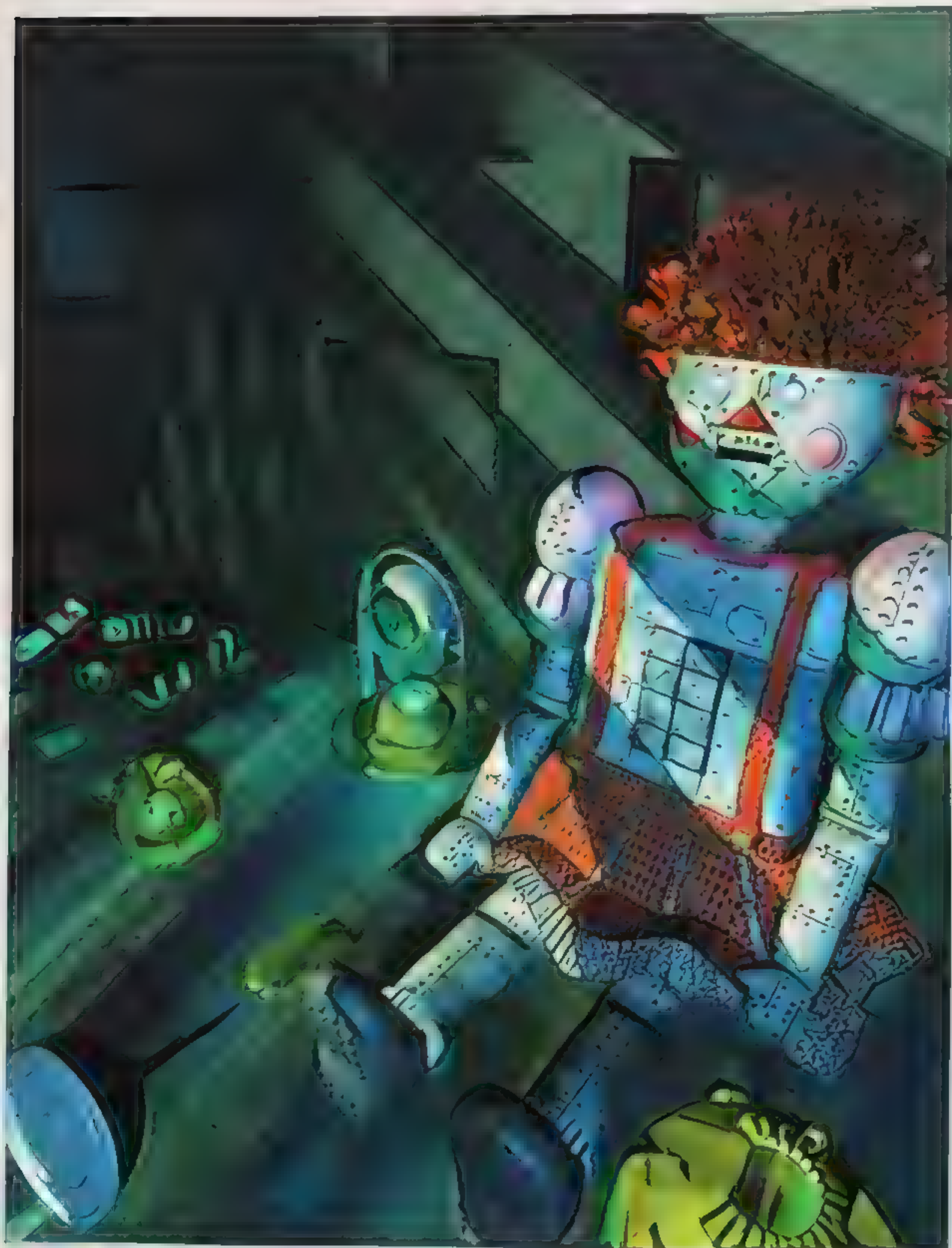


1  
 artist: JOHN W. SLEDD  
 client: Charles River Media  
 title: Rivers Apart  
 medium: Digital  
 size: 18"x24"

3  
 artist: JAMES WARHOLA  
 art director: Irene Galle  
 client: Tor Books  
 title: The Callahan Chronicles  
 medium: Oil size: 18"x16"

2  
 artist: CHRIS MOORE  
 art director: Lucie Steticker  
 client: Orion Books  
 title: Babel 17  
 medium: Acrylic size: 11"x16"

4  
 artist: JOHN ZELENKA  
 client: Palladium Books  
 title: Warlocks of Russia  
 medium: Acrylic size: 18"x24"









1  
 artist: EDWARD MILLER  
 art director: Alison Williams  
 client: Tor Books  
 title: The Spheron  
 medium: Oil

2  
 artist: MATILDA HARRISON  
 art director: Sarah Odell  
 client: Bloomsbury Books  
 title: Blacky Bats & Pansyean  
 medium: Acrylic

3  
 artist: JEAN PIERRE TARGÈTE  
 art director: Janis Wainwright  
 client: Bantam Books  
 title: The Stainless Steel Rat  
 medium: Oil  
 size: 12"x18"

4  
 artist: BRUCE JENSEN  
 art director: Irene Gallo  
 client: Tor Books  
 title: Tea From An Empty Cup  
 medium: Acrylic  
 size: 14"x20"



1

3



2











artist: DAVE DEVRIES  
art director: Curt Baisden   designer: Dave DeVries   client: Marvel Comics  
title: The Comic Zone   size: 13"x19"   medium: Mixed





artist: DAVE MCKEAN  
art director: Dave McKean client: Kitchen Sink Press title: Cages medium: Mixed/digital



1  
 by JASON ASALE  
 illustrations: Tom Fawcett  
 designer: Jason Asale  
 with: Simon Entertainment  
 publisher: The Yellow House Press  
 ISBN: 0-961-1111-1  
 \$14.95

2  
 by HILL THOMPSON  
 illustrations: Tom Fawcett  
 designer: Hill Thompson  
 with: Simon Entertainment  
 publisher: Simon & Schuster  
 ISBN: 0-671-51111-1  
 \$14.95

3  
 by ALAN ROSS  
 illustrations: Alan Ross  
 designer: Alan Ross  
 with: Simon Entertainment  
 publisher: Simon & Schuster  
 ISBN: 0-671-51111-1  
 \$14.95









1  
 artist: KEN MEYER JR  
 art director: Nate Pryde  
 designer: Ken Meyer Jr  
 client: Caliber Press  
 title: Magus  
 medium: Mixed/digital  
 size: 6"x9"

2  
 artist: GLEN ORBIK  
 art director: Joey Cavalieri  
 client: DC Comics  
 title: Legends of the DC Universe #2  
 medium: Oil  
 size: 12"x18 1/2"  
 Superman™ and Copyright © 1999 DC Comics.  
 All Rights Reserved.

3  
 artist: GLEN ORBIK  
 art director: Joey Cavalieri  
 client: DC Comics  
 title: Batman: Shadow of the Bat #76  
 medium: Oil  
 size: 13 1/2"x22 3/4"  
 Batman™ and Copyright © 1999 DC Comics. All Rights Reserved.

4  
 artist: GLEN ORBIK  
 & LAUREL BLECHMAN  
 art director: Joey Cavalieri  
 client: DC Comics  
 title: Batman: Shadow of the Bat #82  
 medium: Oil  
 size: 13 1/2"x22 3/4"  
 All Characters™ and Copyright © 1999 DC Comics.  
 All Rights Reserved.



1



3







1

artist: ASHLEY WOOD  
art director: Mike Marts  
client: Acclaim Entertainment  
title: Deadside 4  
medium: Mixed/digital  
size: 11"x17"

2

artist: JOSEPH MICHAEL LINSNER  
art director: Joseph Michael Linsner  
client: Sirius Entertainment  
title: 3 Faces of Death  
medium: Mixed  
size: 11"x17"

3

artist: ASHLEY WOOD  
art director: Mike Marts  
client: Acclaim Entertainment  
title: Deadside 2  
medium: Mixed/digital  
size: 11"x17"

4

artist: DAVE MCKEAN  
art director: Dave McKean  
client: Kitchen Sink Press  
title: Cages  
medium: Mixed/digital



2



3









1

artist: THOMAS GIANNI  
inker: Gary Gianni  
client: Dark Horse Comics  
title: Blowtorch Johnson  
medium: Pencil, pen & ink  
size: 22"x10"



2

artist: JILL THOMPSON  
art director: Joe Linsner  
designer: Jill Thompson  
client: Sirius Entertainment  
title: Scary Godmother's  
Bloody Valentine  
medium: Watercolor  
size: 22"x15"



3

artist: MARK CRILLEY  
art director: Joe Linsner  
designer: Mark Crilley  
client: Sirius Entertainment  
title: Akiko #26  
medium: Mixed  
size: 10"x14"



4

artist: DAN BRERETON  
client: Dark Horse Comics  
title: Punkinheads  
medium: Watercolor  
size: 12"x19"

5

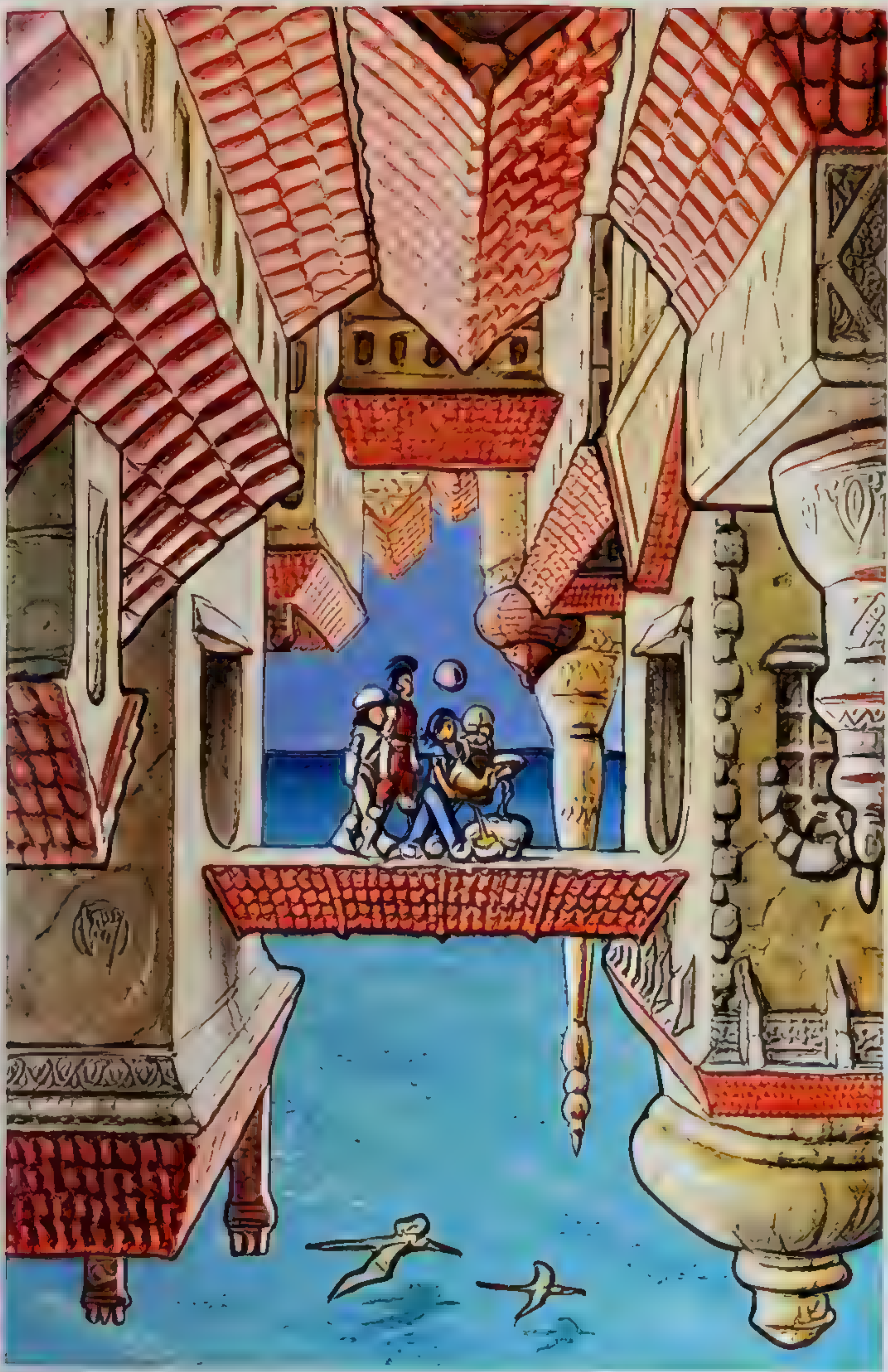
artist: STEVE FASTNER  
& RICH LARSON  
art director: Sal Quartuccio  
designer: Rich Larson  
client: SQP, Inc.  
title: Demon Baby #3  
medium: Airbrush & markers  
size: 11"x17"

6

artist: VINCENT EVANS  
art director: Tim Tuohy  
client: Marvel Comics  
title: Time Slip  
medium: Oil  
size: 16 3/4"x21 3/4"

All Characters <sup>TM</sup>  
and Copyright © 1999 Marvel Com







1  
 artist: STEVE RUDE  
 client: Marvel Comics/DC Comics  
 title: Superman vs The Hulk  
 medium: Oil  
 size: 20"x30"  
 © 1999 Marvel Comics

2  
 artist: CHRISTOPHER MOELLER  
 art director: Stuart Moore  
 client: DC Comics  
 title: Sheva's War #3  
 medium: Acrylic  
 size: 20"x30"

3  
 artist: CHRISTOPHER MOELLER  
 art director: Stuart Moore  
 client: DC Comics  
 title: Sheva's War #1  
 medium: Acrylic  
 size: 20"x30"

4  
 artist: RAY LAGO  
 art director: Madeleine Robins  
 designer: Joseph Caponsacco  
 client: Classics Illustrated  
 title: Faust  
 medium: Oil  
 size: 12 1/2"x17 1/2"









1  
 artist: JON J MUTH  
 art director: Ralston Bruckerman  
 designer: Georg Bruckner  
 client: DC/Vertigo Comics  
 title: The Complete Maelstrom  
 medium: Watercolor  
 size: 11" x 11"

2  
 artist: CHARLES VESS  
 art director: Ralston Bruckerman  
 designer: Charles Vess  
 client: DC/Vertigo Comics  
 title: Star Wars  
 medium: Colored ink  
 size: 12 1/2" x 17 1/2"

3  
 artist: TERESE NIELSEN  
 art director: Dwight Jan Zimmerman  
 designer: Terese Nielsen  
 client: Topps Comics  
 title: Xena: The Ophelia Trilogy  
 medium: Acrylic  
 size: 10 1/4" x 16"

4  
 artist: JOSEPH MICHAEL LINSENER  
 art director: Jacoby Madison Liskner  
 designer: Joseph Michael Linsener  
 client: Sonye Entertainment  
 title: Aurora World  
 medium: Mixed  
 size: 12" x 12"











artist: LAWRENCE NORTHEY  
title: Spaceman Troy size: 27" tall medium: Mixed



S I L V E R   A W A R D  
[ d i m e n s i o n a l ]



artist: MILES TEVES  
art director: Miles Teves   designers: Miles Teves   client: Cannom Creations  
title: Pearl   size: 13"x8"   medium: Resin



*dimensional*

1  
*artist:* JAMES HAKOLA  
*art director:* James Hakola  
*client:* G-Zero Model Art  
*title:* Ballistic Rose  
*medium:* Polymer clay  
*size:* 16 1/2" tall

2  
*artist:* GRIFF JONES  
*designer:* Griff Jones  
*title:* Tim  
*medium:* Paper & wire  
*size:* 30" tall/15" wide

3  
*artist:* HARRIETT BECKER  
*designer:* Harriett Becker  
*client:* Nocturnal Vision  
*title:* The Enchantment of the Dragon Box  
*medium:* Fired clay  
*size:* 8" long/4 3/4" wide/10" tall

4  
*artist:* TOM TAGGART  
*art director:* Grendel  
*photographer:* Sal Trombino  
*client:* Jack Weinstein  
*title:* Metatron  
*medium:* Mixed  
*size:* 20" tall/16" wide









*dimensional*

1

artist: RANDY BOWEN  
art director: Joseph Michael Linsner  
designer: Joseph Michael Linsner  
client: Sirius Entertainment  
title: Dawn Statue  
medium: Cold-cast resin  
size: 12" tall

2

artist: WILLIAM PAQUET  
art director: George Brewer  
designer: Steve Rude  
client: DC Comics  
title: Alan Scott: Green Lantern  
medium: Cold-cast porcelain  
size: 10 1/2" tall  
Green Lantern™ and Copyright 1999 by DC Comics. All Rights Reserved

3

artist: MILES TEVES  
designer: Miles Teves  
client: Dimensional Designs  
title: Swamp Witch  
medium: Resin  
size: 13" tall

4

artist: WILLIAM PAQUET  
art director: Kim Gryzbek  
designer: Glen Fabry  
client: DC Comics  
title: Alan Scott: Green Lantern  
medium: Cold-cast porcelain  
size: 10" tall  
Hellblazer™ and Copyright 1999 by DC Comics. All Rights Reserved



3









*dimensional*

1

artist: GABRIEL MARQUEZ  
 art director: Clayburn S. Moore  
 designer: Clayburn S. Moore & Manuel Carrasco  
 medium: Top Cow Productions  
 Witchblade Snowglobe  
 material: Cold-cast porcelain  
 size: 10" tall

2

artist: THE SHIFLETT BROTHERS  
 art director: Paul F. Moore  
 designer: David Mack  
 material: David Mack  
 medium: Kabuki  
 material: Cold-cast porcelain  
 size: 9 1/2" tall

3

artist: SUSUMU SUGITA  
 art director: Paul F. Moore & Clayburn S. Moore  
 designer: Marc Silvestri  
 material: Top Cow Productions, Inc.  
 medium: Darkness  
 material: Cold-cast porcelain  
 size: 14" tall



2











1

artist: TIM HOLTER BRUCKNER  
art director: Tim Holter Bruckner  
designer: Tim Holter Bruckner  
client: The Art Farm  
title: Diana, Goddess of the Hunt  
medium: Painted resin  
size: 8" tall/5 1/2" wide

1

2

artist: BONNIE TO  
art director: Allen Spiegel  
designer: John Kuramoto  
client: Allen Spiegel Fine Arts  
title: Princess Zula Zeleke  
medium: Mixed  
size: 8" tall/4" wide

3

artist: TIM HOLTER BRUCKNER  
art director: Brom  
designer: Brom  
client: The Art Farm  
title: Gazelle  
medium: Painted resin  
size: 14" tall/11 1/4" wide









artist: GARY KELLEY  
art director: Shaun Wolf Norcia    client: Amazing Stories  
title: State of Disorder    medium: Pastel





artist: DONATO GIANCOLA  
art director: Tom Staebler designers: Kerig Pope client: Playboy Magazine  
title: Earth To Universe: Do You Read size: 18"x28" medium: Oil



1. *Portrait of a Woman* (1999)  
 by *James Turrell*  
 Oil on canvas  
 100 x 100 in.  
 \$1,000,000  
 Sotheby's, New York  
 Nov. 17, 1999

2. *Portrait of a Woman* (1999)  
 by *James Turrell*  
 Oil on canvas  
 100 x 100 in.  
 \$1,000,000  
 Sotheby's, New York  
 Nov. 17, 1999

3. *Portrait of a Woman* (1999)  
 by *James Turrell*  
 Oil on canvas  
 100 x 100 in.  
 \$1,000,000  
 Sotheby's, New York  
 Nov. 17, 1999

4. *Portrait of a Woman* (1999)  
 by *James Turrell*  
 Oil on canvas  
 100 x 100 in.  
 \$1,000,000  
 Sotheby's, New York  
 Nov. 17, 1999









*e d i t o r i a l*

1

artist: PETER DESÈVE  
art director: Joe Kimberling  
client: Entertainment Weekly  
title: Capeman Part II  
medium: Watercolor  
size: 10"x10"

2

artist: TONY DiTERLIZZI  
designer: Larry Smith  
client: Dungeon Adventures Magazine  
title: The Marid Genie  
medium: Watercolor/gouache  
size: 15"x20"

3

artist: PETER DESÈVE  
art director: Dorothy Jones  
client: Dow Jones Investment Advisor  
title: Trick or Treat  
medium: Watercolor  
size: 11"x11"

4

artist: PETER DESÈVE  
art director: François Mouly  
client: The New Yorker  
title: In the Reading Room  
medium: Watercolor  
size: 10"x15"



1

2



3









# editorial

1  
 artist: GARY KELLEY  
 art director: Tom Stachler  
 designer: Kerig Pope  
 source: Playboy Magazine  
 title: Down to the Bottom  
 medium: Paint

2  
 artist: FRED FIELDS  
 art director: Larry Smith  
 source: Dragon Magazine  
 title: Birth of Night  
 medium: Oil  
 size: 16"x24"

3  
 artist: PHIL HALL  
 art director: Tom Stachler  
 designer: Kerig Pope  
 source: Playboy Magazine  
 title: Tom Clancy's Net Force  
 medium: Oil  
 size: 34"x48"

4  
 artist: ZOOB  
 art director: Kevin Eastman  
 source: Heavy Metal  
 title: Joker's Run  
 medium: Oil size: 16"x20"









*editorial*

1  
 artist: HILL BAUMAN  
 client: The Magazine of  
 Fantasy & Science Fiction  
 title: F&SF Goes to the Movies  
 medium: Acrylic  
 size: 14"x20"

2  
 artist: BARCLAY SHAW  
 art director: Edward L Ferman  
 client: The Magazine of  
 Fantasy & Science Fiction  
 title: Backdoor Man  
 medium: Digital

3  
 artist: MARK ZUG  
 art director: Shauna Wolf Narciso  
 client: Amazing Stories  
 title: Recensions

4  
 artist: TRAVIS CHAREST  
 art director: Eugene Wang  
 designer: Eugene Wang  
 client: Imagine Media  
 title: PlayStation Magazine  
 medium: Mixed  
 size: 8"x10 1/2"



1



2



3







*e d i t o r i a l*

1  
artist: PATRICK KELLEY  
art director: Kinsey Caruth  
client: Envoy  
medium: Mixed  
size: 20"x16"

2  
artist: ROBERT GIUSTI  
art director: Tom Staebler  
designer: Kerig Pope  
client: Playboy Magazine  
title: Netmail

3  
artist: JON VAN FLEET &  
KENT WILLIAMS  
art director: Shauna Wolf Narciso  
client: Amazing Stories  
title: Going Native  
medium: Mixed/digital

4  
artist: JOHN CRAIG  
art director: Shauna Wolf Narciso  
client: Amazing Stories  
title: It All Started By Being Amazing  
medium: Mixed/collage

5  
artist: RAFAL OLBINSKI  
art director: Tom Staebler  
designer: Len Willis  
client: Playboy Magazine  
title: One More Reality To Go

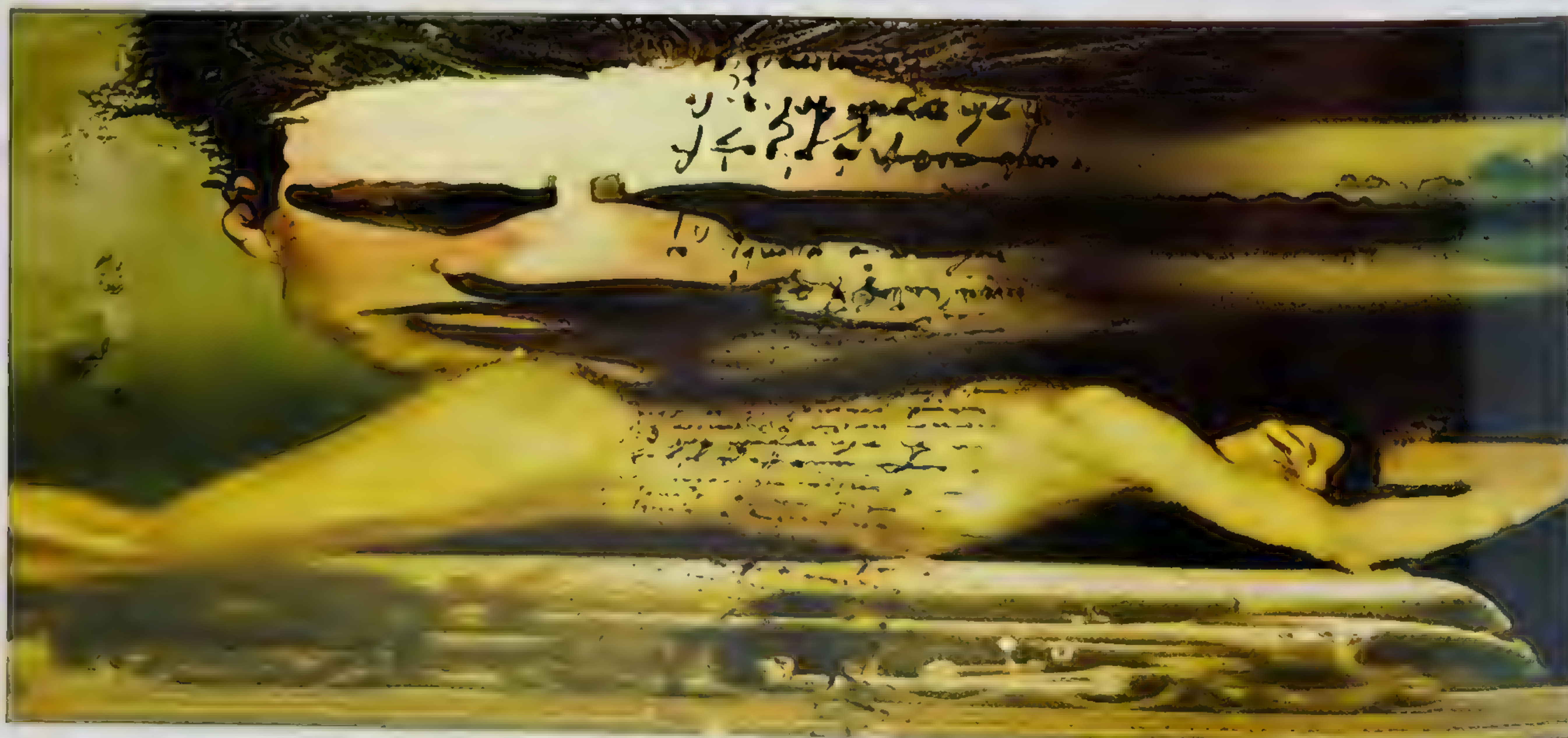
1



2



3









*e d i t o r i a l*

1

*artist:* TODD LOCKWOOD  
*art director:* Larry Smith  
*client:* Dragon Magazine  
*title:* Mech Hunter  
*medium:* Oil  
*size:* 18"x24"

2

*artist:* BRYN BARNARD  
*art director:* Bryn Barnard  
*client:* International Studio/  
Christian Hulseman  
*title:* Stewards of the Earth  
*medium:* Oil  
*size:* 48"x24"

3

*artist:* JANET WOOLLEY  
*art director:* Shauna Wolf Narciso  
*client:* Amazing Stories  
*title:* Crane Fly  
*medium:* Photo montage

4

*artist:* JANET WOOLLEY  
*art director:* Sue Wilson  
*client:* BBC Worldwide  
*title:* Future Music/Tomorrow's World  
*medium:* Photo montage

5

*artist:* DARREL ANDERSON  
*art director:* Eric Courtemanche  
*client:* Wired  
*title:* Data Arch  
*medium:* Digital    *size:* 17"x11"



1

2









# editorial

1  
 artist: ADAM HUGHES  
 art director: Eugene Wang  
 designer: Eugen Wang  
 client: Imagine Media  
 title: PlayStation Magazine  
 medium: Mixed  
 size: 8"x10 1/2"

2  
 artist: MAURIZIO MANZIERI  
 art director: Paul Brazier  
 client: Interzone  
 title: St. Valentine's Day  
 medium: Digital

3  
 artist: D. ALEXANDER GREGORY  
 art director: Shauna Wolf Narciso  
 client: Amazing Stories  
 title: The Cost of Doing Business

4  
 artist: STEPHAN MARTINIERE  
 art director: Shauna Wolf Narciso  
 client: Amazing Stories  
 title: Digital Hearts and Minds  
 medium: Digital











artist: ERIC BOWMAN  
client: Eric Bowman title: Cantina Information  
size: 30"x14" medium: Oil



SILVER AWARD  
[institutional]



artist: ODDWORLD INHABITANTS  
art director: Lorne Lanning client: Oddworld Inhabitants  
title: Oddworld: Abe's Exodus size: 7"x10" medium: Digital



*institutional*

1

artist: RAY-MEL CORNELIUS  
client: Alternative Pick  
title: Astronomy  
medium: Acrylic  
size: 81 2"x8"

2

artist: LARRY MACDOUGALL  
art director: Patricia Lewis  
client: Underhill Studio  
title: Autumn Winds  
medium: Watercolor  
size: 9"x12"

3

artist: JAY JOHNSON  
art director: Jay Johnson  
client: Self promotion  
title: Enchanted Dawn  
medium: Digital  
size: 9 1/4"x13 1/2"



2















1000000000



*institutional*

1

artist: KIRK REINERT  
art director: Kirk Reinert  
title: Night Harvest  
medium: Acrylic  
size: 41"x32"

2

artist: DAREN BADER  
art director: Matt Wilson  
client: Wizards of the Coast  
title: Mirri, Cat Warrior  
medium: Mixed  
size: 11 1/2"x9"

3

artist: PETAR MESELDZIJA  
client: Tjalf Sparnaay Gallery  
title: The Return of  
Snow White to the  
Land of Abundance  
medium: Oil  
size: 19 1/2"x27 1/2"



1

2









*institutional*

1

artist: COREY MACOUREK

art director: Self promotion

client: Heart

medium: Digital

size: 40"x60"

2

artist: MICHEL BOHBOT

art director: Michel Bohbot

client: Michel Bohbot

client: National Labor Federation

title: Deathsquad Medicine

medium: Mixed

size: 10 1/2"x63/8"

3

artist: JOHN JUDE PALENCAR

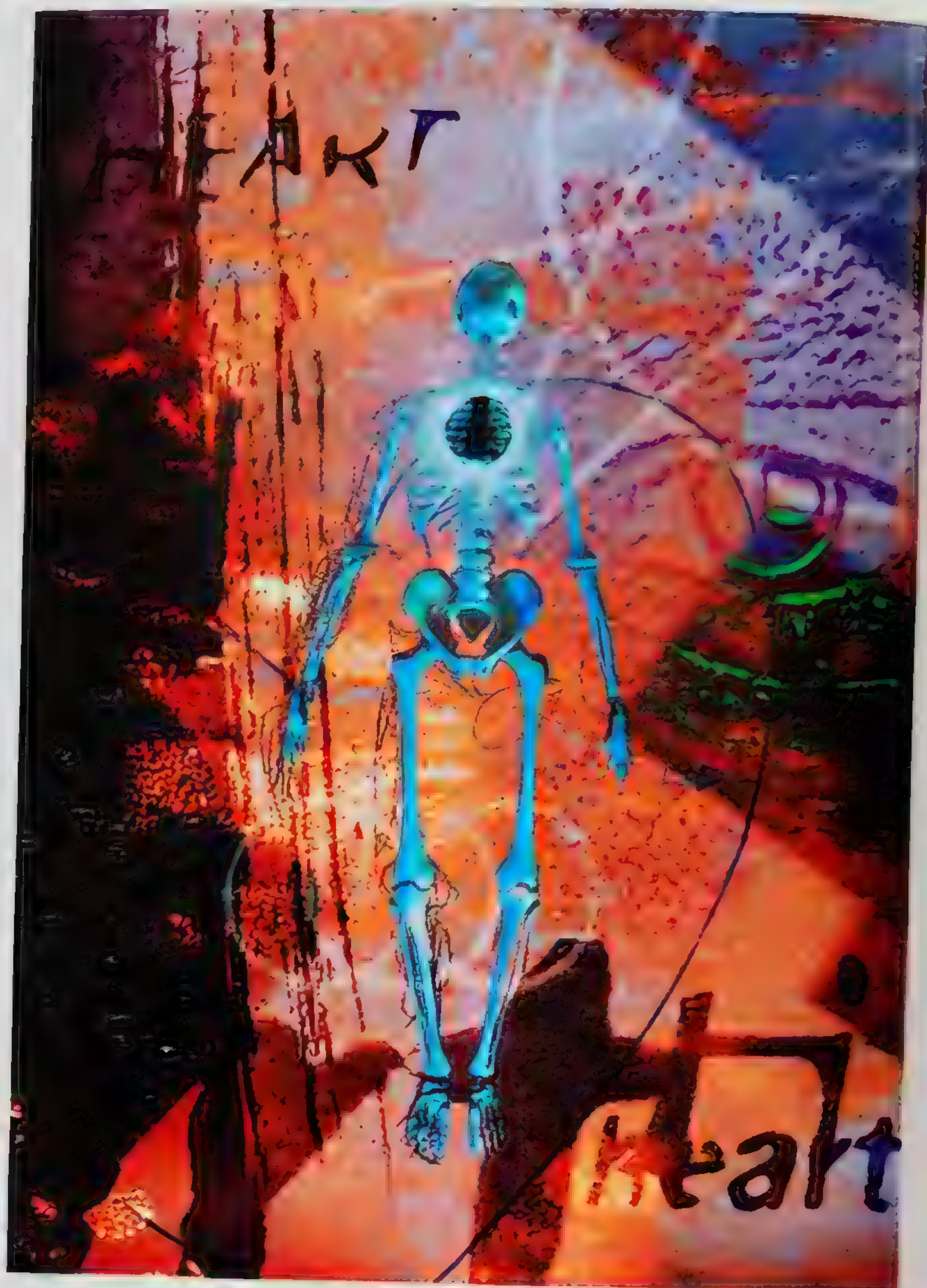
art director: Toby Schwartz

client: The Science Fiction Book Club

title: The Arm of the Stone

medium: Acrylic

size: 33"x30"



1



2







*institutional*

1

artist: MARC GABBANA  
title: Submarine Nursery  
medium: Acrylic  
size: 18"x10"



1

2

artist: ODDWORLD INHABITANTS  
art director: Lorne Lanning  
client: Oddworld Inhabitants  
title: Soulstorm Brewery  
medium: Digital  
size: 10"x6 1/2"

3

artist: ODDWORLD INHABITANTS  
art director: Lorne Lanning  
client: Oddworld Inhabitants  
title: Soulstorm Mining Company  
medium: Digital  
size: 10"x5 3/8"

4

artist: MONTE MICHAEL MOORE  
art director: Monte Michael Moore  
client: SQP Books  
title: Daydreams & Nightmares  
medium: Pencil  
size: 11"x17"



2

5

artist: EDWARD LEE  
art director: Edward Lee  
client: Studio Naxca  
title: Extensis  
medium: Digital

6

artist: TERESE NIELSEN  
art director: Matt Wilson  
client: Wizards of the Coast  
title: Keeper of the Flame  
medium: Acrylic/oil/gold leaf  
size: 11"x8 1/2"









*institutional*

1  
 artist: ROB ALEXANDER  
 client: Mapleleaf Imprints  
 title: Sinja's World  
 medium: Watercolor  
 size: 18"x14"

2  
 artist: ERIC BOWMAN  
 client: Self promotion  
 title: Blue Angel  
 medium: Oil  
 size: 16"x20"

3  
 artist: DAVID BOWERS  
 title: The Fish Queen  
 medium: Oil  
 size: 9"x12"

4  
 artist: ASHLEY WOOD  
 art director: V. Jones  
 designer: Ashley Wood  
 client: Woodhaus Studios  
 title: Nature Mortis  
 medium: Mixed/digital  
 size: 11"x17"









*institutional*

1

Artist: JACQUES BREDY  
Art director: Paul Hanchette  
Client: Jacques Brédy  
Title: Wizards of the Coast  
Medium: Alternity  
Medium: Oil size: 18"x24"

2

Artist: RON SPEARS  
Art director: Ron Spears  
Client: Deep Sea Artworks  
Title: Shark Gold  
Medium: Oil size: 18"x24"

3

Artist: VINCE NATALIE  
Client: Self promotion  
Title: What's Wrong With Tamara?  
Medium: Oil size: 10"x18"

4

Artist: JOSEPH DEVITO  
Art director: George Brewer  
Client: DC Comics  
Title: Robin  
Medium: Oil size: 19"x28"









*institutional*

1

JON FOSTER  
& RICK BERRY  
Digital

2

GARY RUDELL  
Illustrator: Tom Egner  
Studio: Avon  
Title: Sugar Rain  
Medium: Oil  
Size: 16"x22"









## EXHIBITION

1  
**MICHAEL BUTTE**  
 with images of 3000  
 millionaires  
 1994-95

2  
**ROTH RUFFEL**  
 with images of 3000  
 millionaires  
 1994-95

3  
**LEE JUSKO**  
 with images of 3000  
 millionaires  
 1994-95

4  
**MARC SASSO**  
 with images of 3000  
 millionaires  
 1994-95

5  
**MIKE GARDNER**  
 with images of 3000  
 millionaires  
 1994-95









*institutional*

1

artist: KIRK REINERT  
art director: Kirk Reinert  
title: Celestial Friends  
medium: Acrylic  
size: 20"x24"

2

artist: SCOTT GUSTAFSON  
art director: Scott Usher  
designer: Scott Gustafson  
client: The Greenwich Workshop  
title: Merlin and Arthur  
medium: Oil  
size: 40"x24"

3

artist: DAVE DORMAN  
client: Self promotion  
title: Always  
medium: Oil  
size: 7"x10"









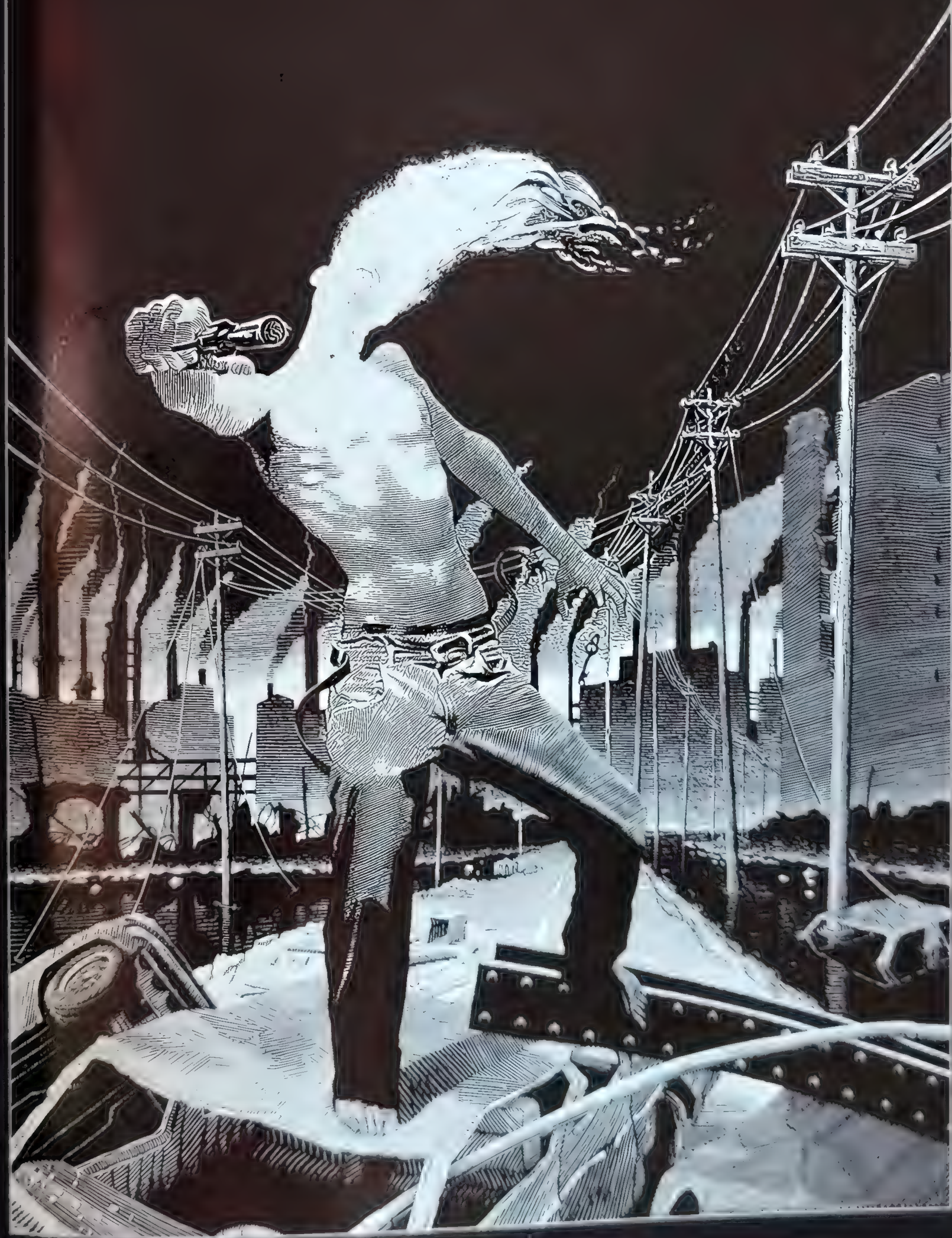
GOLD AWARD  
[reproduction]



artist STEPHEN HICKMAN  
clients Colla Lenzel & Helen Haver - title Phantasies  
date 1964 - medium Oil



SILVER AWARD  
[unpublished]



artist: PATRICK ARRASMITH  
art director: Patrick Arrasmith title: Blurburn  
size: 12"x16" medium: Scratchboard



1

artist: ALFREDO MERCADO

medium: Oil

size: 11"x11"

2

artist: JURAJ MAXON

designer: Juraj Maxon

title: Confession of the (Poronographic)  
Funeral Petticoat

medium: Acrylic

size: 19"x24"

3

artist: PATRICK SOPER

art director: Patrick Soper

title: Oceans of an Earth-Bound Seraph

medium: Acrylic/oil

size: 24"x36"

4

artist: ALFREDO MERCADO

title: Promethean Dream

medium: Oil

size: 12"x15"



2



3









1

artist: DOUGLAS GRAY

title: Mermaid

size: 15" diameter

2

artist: MILES TEVES

designer: Miles Teves

title: The Temple

medium: Acrylic/oil

size: 26"x18"

3

artist: MILES TEVES

designer: Miles Teves

title: Nocturna

medium: Colored pencil

size: 8 1/2"x11"



2









unpublished

1

artist: JASON NOBRIGA  
title: Bullies  
medium: Oil  
size: 9"x12"

2

artist: JEFF FAERBER  
medium: Mixed  
size: 2'x3'

3

artist: LINO AZEVEDO  
designer: Lino Azevedo  
title: Natural Blindness  
medium: Mixed  
size: 30 1/2"x44"

4

artist: JASON NOBRIGA  
title: Chained  
medium: Oil  
size: 12"x18"

2



1



3









unpublished

1  
 title: NOR  
 title: She  
 medium: Oil  
 size: 80"x110"

2  
 title: DAVID SEELEY  
 title: All Mine  
 medium: Photo/digital

3  
 title: RICK BERRY  
 title: Director: Rich Thomas  
 title: White Wolf  
 title: Ice Mother  
 medium: Mixed

2









unpublished

1

MICHAEL WHELAN

The End of Nature II

medium: Acrylic

size: 48"x36"

2

PETER CASSELL

The Great Worm

medium: Acrylic

size: 12"x13"

3

RICK BERRY &  
JON FOSTER

medium: Neil Gaiman

Imagine Television

The Mayor

medium: Mixed

4

artist: MICHAEL WHELAN

medium: Watchtower

medium: Acrylic

size: 22"x28"









unpublished

1

artist: ZOOK  
medium: Ink  
size: 18"x24"

2

artist: KYLE STILL  
title: The Fiddler  
medium: Acrylic  
size: 24"x32"

3

artist: BLEU TURRELL  
title: Siting the Enemy  
medium: Acrylic  
size: 13"x18 1/2"

4

artist: KEITH PARKINSON  
title: Tulak  
medium: Oil  
size: 8"x10"



1

2

2



3









*unpublished*

1

artist: LARS GRANT-WEST

title: Lake Dragon

medium: Oil size: 24"x20"

2

artist: JEFF SADOWSKI

title: Pop Goes the Dreamer

medium: Acrylic size: 48"x66"

3

artist: GLEN ANGUS

title: Stormbringer

medium: Digital size: 7"x9 1/2"

4

artist: LARRY REINHART

art director: Jim Salvatti

designer: Seven Reinhart

title: The Tour

medium: Mixed size: 17"x11 3/4"

5

artist: LARRY REINHART

art director: Raveen Espinoza

designer: Seven Reinhart

title: Poem of the Meadows

medium: Mixed size: 17"x9"



2



3









1. *THE GREAT FISH*

by *WILLIAM W. BROWN*  
 and *JOHN W. BROWN*  
 with *JOHN W. BROWN*  
 and *JOHN W. BROWN*  
 and *JOHN W. BROWN*  
 and *JOHN W. BROWN*  
 and *JOHN W. BROWN*

2. *THE GREAT FISH*  
 by *WILLIAM W. BROWN*  
 and *JOHN W. BROWN*  
 with *JOHN W. BROWN*  
 and *JOHN W. BROWN*  
 and *JOHN W. BROWN*  
 and *JOHN W. BROWN*

3. *THE GREAT FISH*  
 by *WILLIAM W. BROWN*  
 and *JOHN W. BROWN*  
 with *JOHN W. BROWN*  
 and *JOHN W. BROWN*  
 and *JOHN W. BROWN*  
 and *JOHN W. BROWN*

4. *THE GREAT FISH*  
 by *WILLIAM W. BROWN*  
 and *JOHN W. BROWN*  
 with *JOHN W. BROWN*  
 and *JOHN W. BROWN*  
 and *JOHN W. BROWN*  
 and *JOHN W. BROWN*





©  
1998  
Wm  
Stout  
?





1

FRANK MAYER  
oil on canvas  
1990  
1000

2

PAUL HENRI  
oil on canvas  
1990  
1000

3

LES FLOWERS  
oil on canvas  
1990  
1000

4

TONY MAYER  
oil on canvas  
1990  
1000









unpublished

1

MICHAEL MASCARO  
Subject:   
Medium:   
Size: 17"x11"

2

RUBEN GARZA JR  
Title: Origin  
Medium: Privateer—Black Star  
Medium: Digital  
Size: 17"x11"

3

BILLY FALIN  
Title: The Obscurity Ritual  
Medium: Mixed/digital  
Size: 11"x14"

4

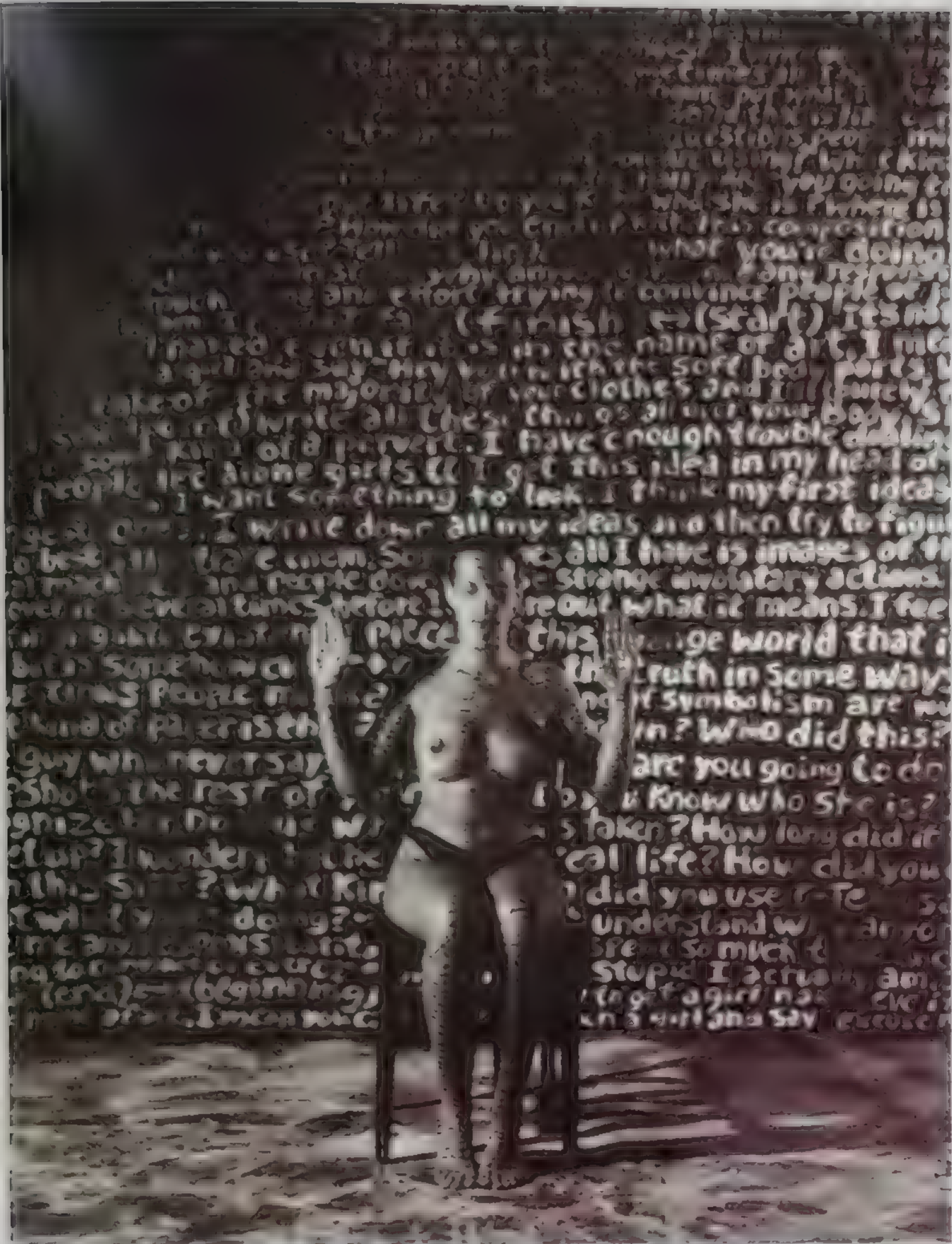
BILLY FALIN  
Title: Slumbering Beauty Dreams of Fire  
Medium: Mixed/digital  
Size: 11"x14"

5

MICHAEL EVANS  
Title:   
Medium:   
Size: 11"x14"









*unpublished*

1

*artist:* COREY WILKINSON

*title:* Corporate Survival

*medium:* Scratchboard

*size:* 61/2"x9"

2

*artist:* JEFFREY JONES

*medium:* Oil

3

*artist:* JEFF FAERBER

*title:* Other Fish In the Sea

*medium:* Mixed

*size:* 12"x16"



1

2









*unpublished*

1

client: JEFFREY IONES  
agent: Michael Friedlander  
title: At Rest  
medium: Oil  
size: 36"x32"

2

artist: RICHARD HESCOX  
art director: Richard Hescox  
title: The Offering  
medium: Oil  
size: 24"x18"

3

artist: STEPHEN HICKMAN  
client: Alfred W. Roberts III  
title: At the Entmoot  
medium: Oil  
size: 34"x34"







At the Entmoot



unpublished

1

artist: STEPHEN HICKMAN  
 Richard & Ellen H. ...  
 medium: Oil  
 size: 45"x22"

2

artist: BRAD WEINMAN  
 title: Nocturne  
 medium: Oil  
 size: 11"x17"

3

artist: CHRIS POLASKO  
 medium: Oil  
 size: 27"x37"

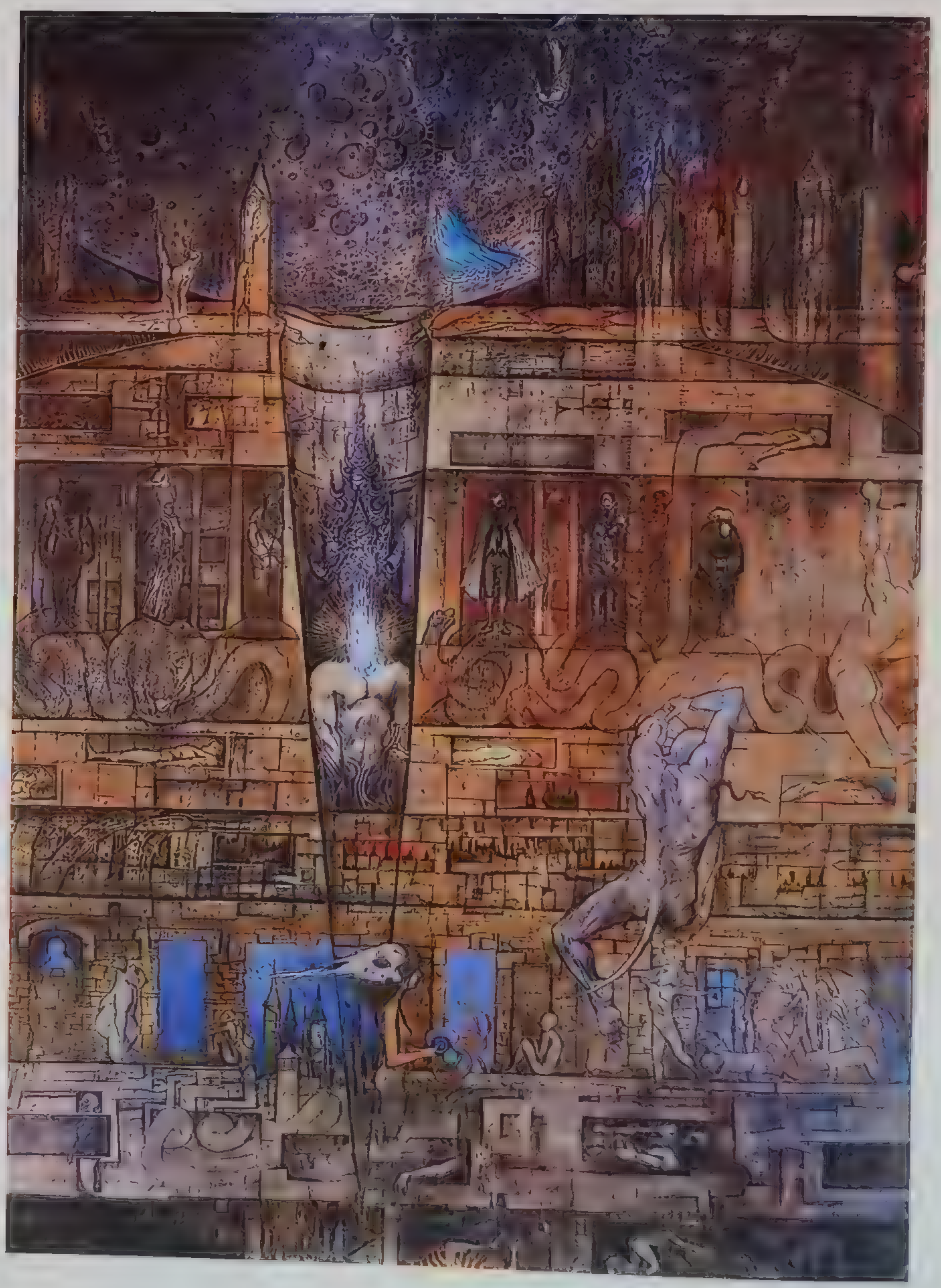
4

artist: WES BENSCOTER  
 title: Dragon With Devil Head  
 medium: Acrylic  
 size: 15"x18"



1

8









1

COREY WOLFE

Sweet Repose

Oil/acrylic

30"x24"

2

PAT MORRISSEY

Sea Monsters

Oil

18"x24"

3

MARC FISHMAN

Salvation

Oil

36"x54"

4

MARC FISHMAN

Perseus

Oil

36"x60"



1

2



3









unpublished

1

DAN BRERETON

Eric Pigors

Topix Toons

Haunted Garden

Watercolor

20x18"

2

MATTHEW HAZARD

The Real Conspiracy

Odyssey

18x13"

3

CHRIS HAWKES

IX-1

Mixed

7x10"

4

DAN BRERETON

Eric Pigors

Topix Toons

Haunted Garden

Watercolor

15x21"

1









unpublished

1  
 — HUGH WESTHAM  
 — 1990

2  
 — ANDREW GOLDHAWK  
 — Castle Fantasy  
 — 1990  
 — 18" x 24"

3  
 — JAMES BROOKS TOST  
 — Lord Rover  
 — Mixed  
 — 11" x 17"

4  
 — MARK A. NELSON  
 — art director: Mark A. Nelson  
 — Grazing Dinosaur Press  
 — Fertility: E2  
 — Colored pencil  
 — 10" x 15"



1



3









*unpublished*

1

artist: PATRICK ARRASMITH

title: Apsara

medium: Scraperboard

size: 10"x17"

2

artist: MICHAEL D. PAGE

medium: Oil

size: 11"x15"

3

artist: DOMINICK SAPONARO

medium: Oil

size: 18"x28"

4

artist: BRIGID MARLIN

title: The Rod

medium: Oil/egg tempera

size: 48"x36"







2



3





unpublished

1

JOSEPH KRESOIA

Nectar Study

Oil

Q

12"x40"

2

THOMAS M. BAXA

Burning Head Ritual

Oil

18"x24"

3

FRANK DIXON

Little Tree's Fear

Mixed

15"x27"

4

ANITA SMITH

Sleep TALKER

Oil

24"x30"









1

Artist: JAMES CANIGLIA  
Title: Brain Storm  
Medium: Mixed  
Size: 20"x20"

2

Artist: WILLIAM O'CONNOR  
Title: Mechopolis  
Medium: Oil  
Size: 36"x24"

3

Artist: KEN MEYER JR  
Client: Scott Sewell  
Title: Satiated  
Medium: Watercolor  
Size: 15"x20"



1









1

artist: FRANK CHO  
title: Princess Revenge  
medium: Pen & ink  
size: 11"x17"

2

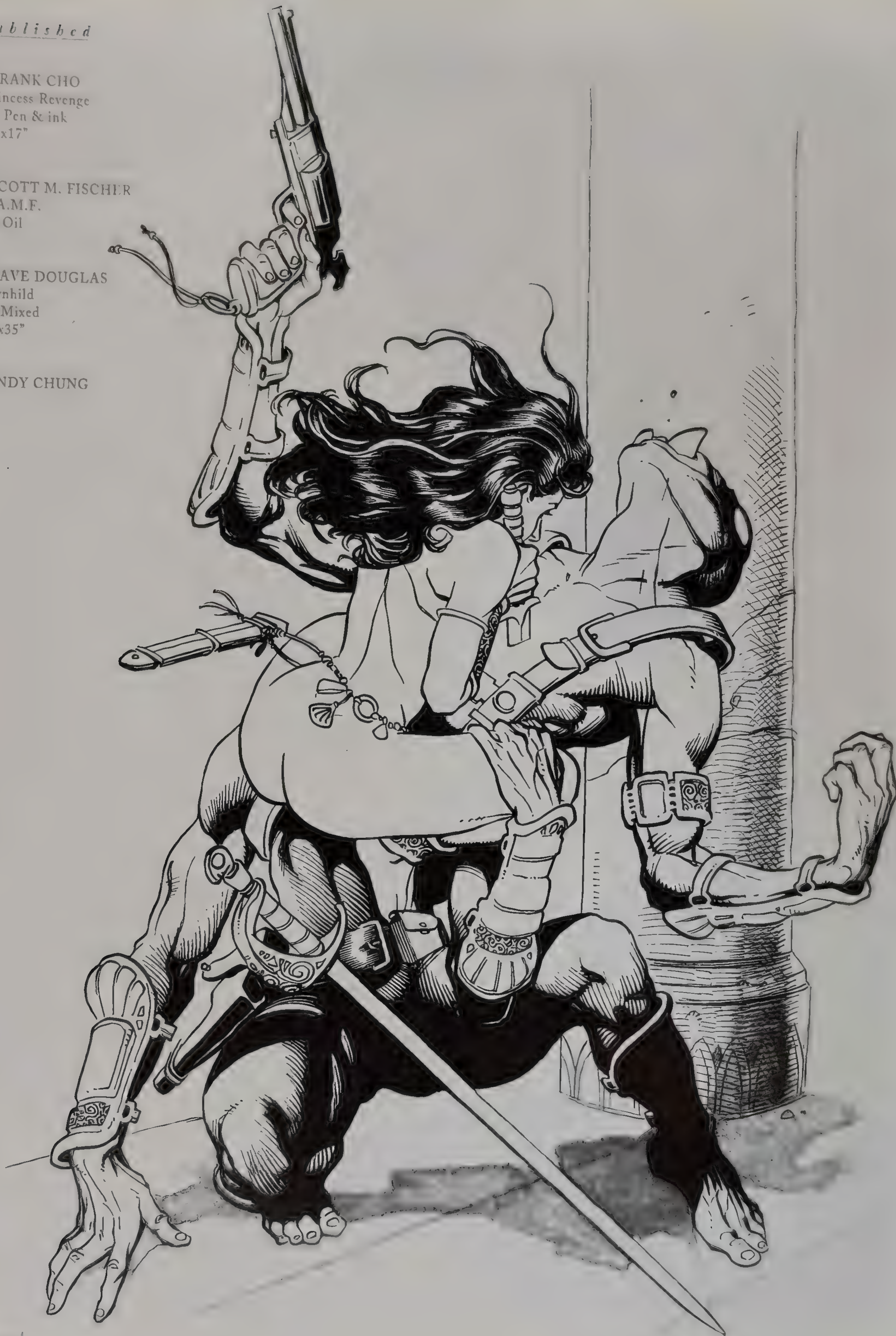
artist: SCOTT M. FISCHER  
title: B.A.M.F.  
medium: Oil

3

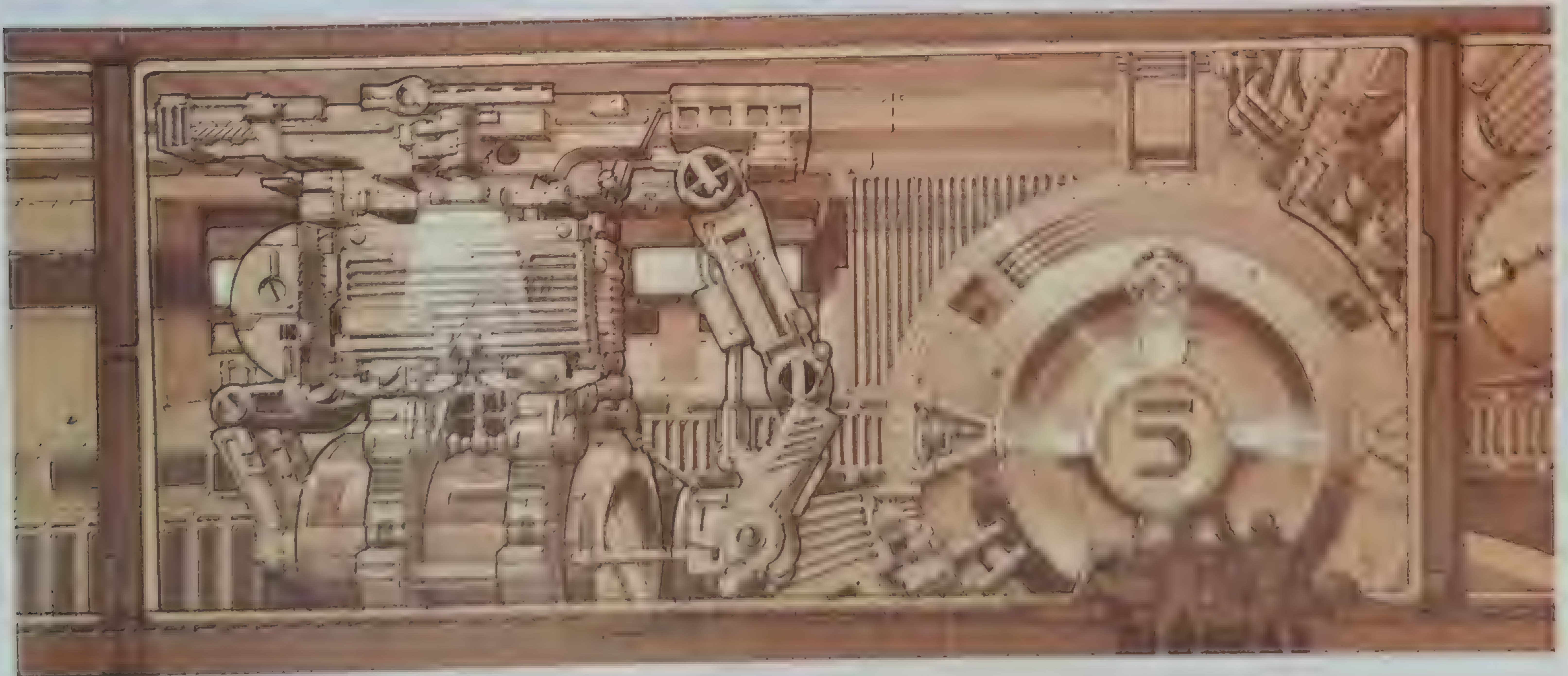
artist: DAVE DOUGLAS  
title: Brynhild  
medium: Mixed  
size: 25"x35"

4

artist: ANDY CHUNG









unpublished

1

by RICHARD LAFFERTY  
 from *Forest Design*  
 from *Vol. 1 & 1000*  
 medium: Pen & ink  
 size: 12 x 12

2

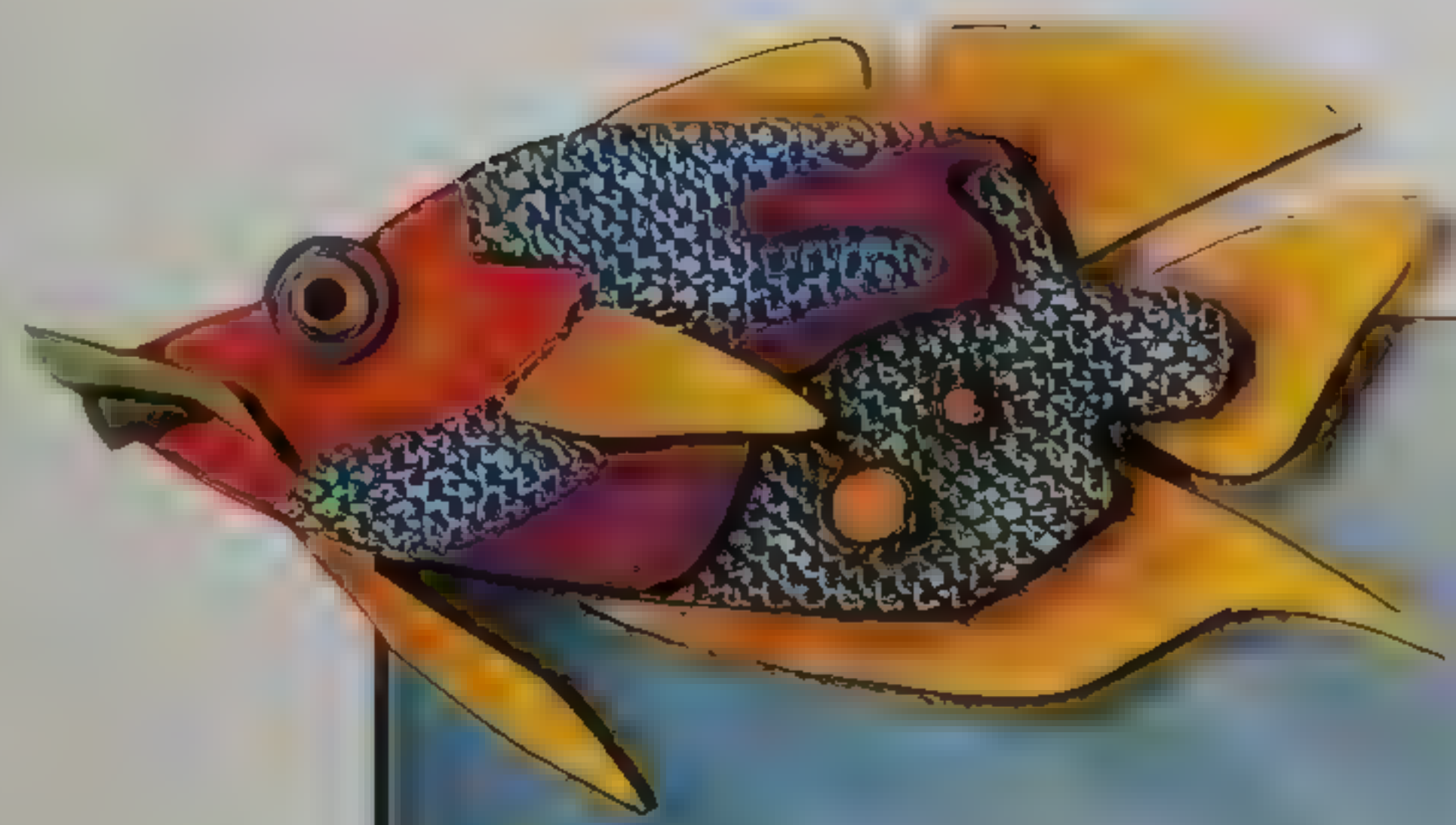
by MARY HARRISON  
 from *Draw Nigger Gnomes*  
 medium: Acrylic  
 size: 28 x 36

3

by DAVE DEVRIES &  
 TOM TAGGART  
 from *Four Color Images Gallery*  
 from *Ed Lerner's Day At the Beach*  
 medium: Mixed  
 size: 30 x 35







Ed





1994/11/14/2

1. DONALD  
from Howard Family  
with King Solomon's Mines  
1949, 1951  
1951, 1952

2. WILLIAM STUBBS  
1951, 1952

3. ALAN PILLAGE  
from Howard Family  
1951, 1952  
1951, 1952  
1951, 1952

4. ERIC ADWALL  
from Howard Family  
1951, 1952  
1951, 1952









unpublished

1

MARYLYN MODNY

2

DARREL ANDERSON

Paint on Canvas

Digital

3

JOHN JUDE PALENCAR

Storm Worship

Acrylic

34"x3"

4

PHIL HALL

Can I Change My Mind

If I Want To

Oil

40"x62"









# Spectrum 6

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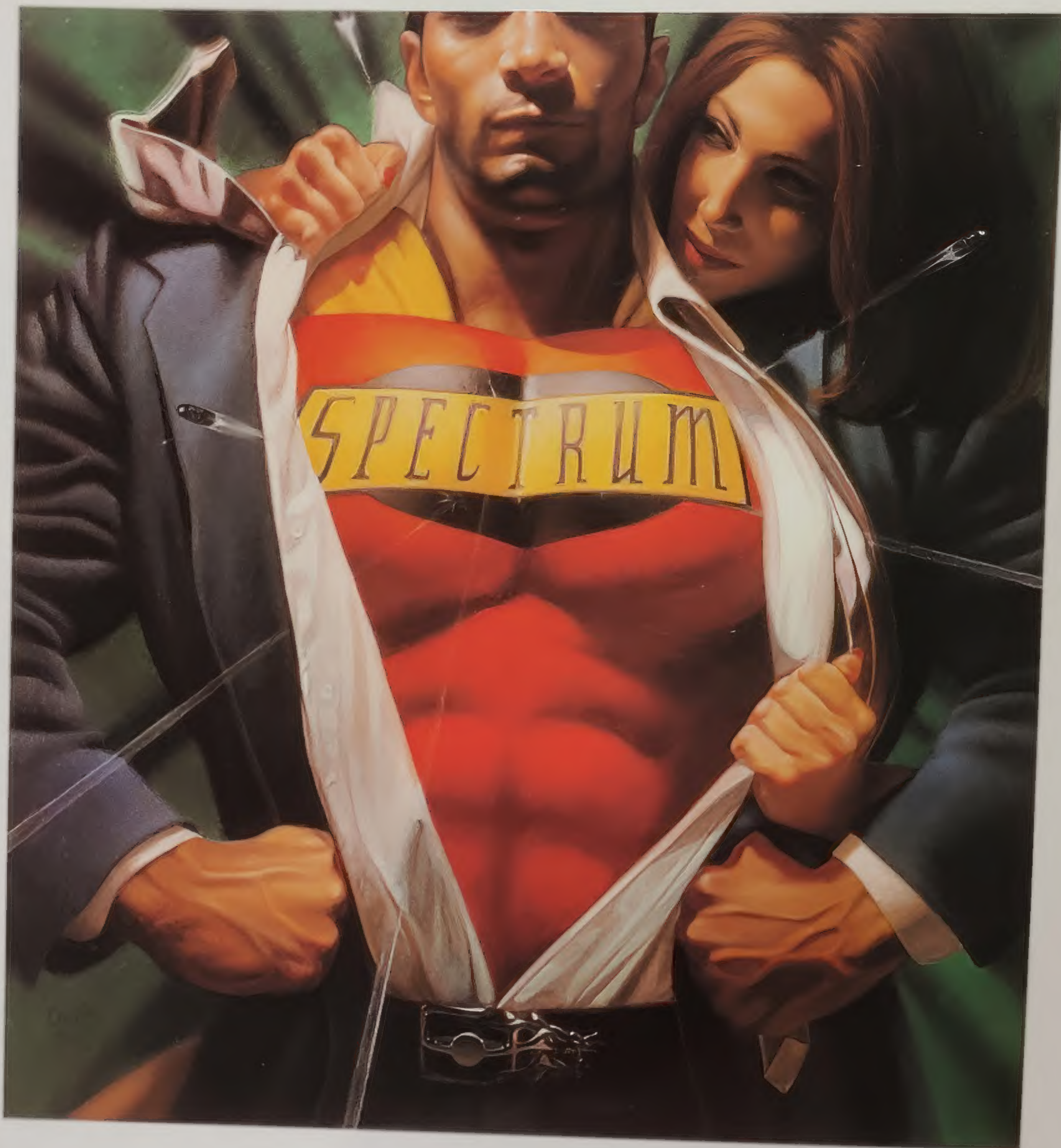
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